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SATURDAY, JUNE 13, 1874.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-garden, on MONDAY, June 23, at 7 p.m.
The Right Hon. Sir H. BARTLE FREER, K.C.B., President, in the Chair.

The DINNER will take place at Willis's Rooms, at half-past six, on the same day.
The Right Hon. Sir H. BARTLE FREER, K.C.B., in the Chair.
Dinner Charge, 2s., payable at the door; or Tickets to be had and Places taken at 1, Saville-row, Burlington-garden. The Friends of Members are admissible to the Dinner.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
AGRICULTURAL EDUCATION.

An Examination for Ten Scholarships, of the value of 20l. each, for proficiency in the principles of Agriculture, Land Surveying, and Mechanic, and Chemistry applied to Agriculture, will be held in the month of November next. Pupils of Schools belonging to the Middle Class Schools Corporation, and of such other Schools as may be approved by the Council of the Society, will be eligible to compete.
Further information may be obtained on application to
H. M. JENKINS, Secretary.

12, Hanover-square, London, W.

LONDON ANTHROPOLOGICAL SOCIETY.—The CONCLUDING MEETING of the Session will be held at 27, ARUNDEL-STREET, Strand, on TUESDAY, 16th of June, at 8 p.m., when a paper on 'Reason and Instinct,' by C. F. AMERY, Esq., communicated by Prof. Lettner, Ph.D., will be read; and the Discussion on Mr. Wake's paper on 'Cannibalism' will be resumed.
The Meetings re-commence in November next.

VICTORIA (PHILOSOPHICAL) INSTITUTE.

The ANNUAL MEETING will be held at the HOUSE of the VICTORIA ARTS, John-street, Adelphi, at Eight o'clock, on MONDAY, June 16, when the Address will be delivered.
Tickets may be had on application at the Institute's Apartments.
F. PETRIE, Hon. Sec.

A Adelphi-terrace, Strand, near Charing Cross.
This Institute was founded in 1862 to associate Men of Science and Authors for the purpose of investigating fully and impartially the most important questions of Philosophy and Science, more especially those that bear upon the great truths revealed in Holy Scripture, with the view of reconciling any apparent discrepancies between Christianity and Science, and bringing together the results of such labours, after full discussion, in the Printed Transactions of an Institution.

The Society is now supported by 400 Subscribing Members, including His Grace the Archbishop of Canterbury, and other Prelates and leading Ministers of Religion, Professors of English and Foreign Universities, Literary and Scientific Men in general, and others favourable to the Objects.

Meetings are held fortnightly, during the Session, in the Library and Reading-room of the Institute.

PAINTING ON POTTERY.—The Premiums of 25l. and 15l. offered by the ART-UNION of LONDON for the Ornamentation of a Tazza, have been awarded to Designs found to be respectively by E. J. ABRAHAM, of the Art-Training School, South Kensington; and J. EYRE, of 105, Adrian-terrace, West Brompton. The Designs are now on view at the South Kensington Museum.
The Council desire to thank those Artists who sent in works in reply to their invitation.
444, West Strand,
EDM. E. ANTHOPOUS, Sec.

AN EXHIBITION of the WORKS of the late
OWEN JONES will be shortly opened at the INTERNATIONAL EXHIBITION, Kensington. Proprietors of Drawings, Designs, and Productions executed after his Designs, willing to lend them, are requested to send them immediately to the East Goods Entrance, Exhibition road.

BLACK and WHITE—EXHIBITION of Works of ART in BLACK and WHITE. DUDLEY GALLERY, Epsom Hall, Piccadilly, will OPEN on MONDAY, the 24th inst.
R. F. McRAIR, Secretary.

AUTOTYPE FINE-ART GALLERY.—ON VIEW,
A PERMANENT FAC-SIMILES, Prints from the Works of the Great Masters in the Continental and Home Galleries.—34, Rathbone-place (next to Winsor & Newton's).

FLORAL HALL.—MR. KUHE'S ANNUAL GRAND MORNING CONCERT, MONDAY, June 15. Madame Adeline Patti, Marmon, Albani, and all the principal Artists of the Royal Italian Opera. Piano, Mlle. Marie Krebs and Mr. Kuhe; Violin, Madame Marmon Néruda.

MONS. ALPHONSE DUVERNOY will give his SECOND PIANO-FORTE RECITAL, at the QUEEN'S CONCERT ROOMS, Hanover-square, on FRIDAY NEXT, June 19, at 8 o'clock. Stalls, 10s. 6d.; Unreserved Seats, 5s.—Stanley Lucas Weber & Co., 84, New Bond-street; Chappell, 50, New Bond-street; Mitchell's Royal Library; and at the Hanover-square Rooms.

CRYSTAL PALACE.—SUMMER CONCERTS.
—ITALIAN MUSIC.—The Programme THIS DAY (Saturday) will be selected exclusively from Works by Italian Masters. Vocalists: Mlle. Milazzo and Signelli (their first appearance at the Crystal Palace); Signori Pavesi, Gualini (his first appearance), and Borella. Chorus: Violin, Signor Guido Pavesi (his first appearance at the Crystal Palace). Conductor, Mr. Manna.—Admission, Half-a-Crown; numbered stalls, Half-a-Crown.

HANDEL FESTIVAL at the CRYSTAL PALACE.
FRIDAY NEXT, the 19th inst., the Great Rehearsal, at which the principal Soloists will appear.—Admission, 7s. 6d.; or by Ticket purchased before the day, 5s.; or by Guinea Season Ticket; Reserved Seats, Half-a-Guinea, Five shillings, and Half-a-Crown.

READING ALOUD.—Miss EMILY FAITHFULL continues her PRIVATE LESSONS and CLASSES for Home Reading, Public Speaking, Pronunciation, English Composition, &c. RESIDENT PUPILS received for a term of six or eight weeks. LECTURES ON ELOCUTION, English Literature, Poetry, and Art, given by arrangement at Literary Institutes.
Apply to SECRETARY, 50, Norfolk-square, Hyde Park, London.

NOTICE.—NEW STREET through NORTHUMBERLAND HOUSE.—EDWARD STANFORD, 4, 7, and 8, Charing Cross, begs to announce that in consequence of the approaching destruction of the greater part of his Premises for the above scheme, the whole of his Stock of Atlases, Books, Maps, Stationery, &c. (except the Publications of H.M. Government), will be offered for a limited time, previous to Removal, at a Discount of 30 per cent. (2s. in the pound) for ready money.

DESCRIPTIVE CATALOGUES may be had gratis on application, or by post for penny stamp.
On and after JULY 20th the Business will be carried on at No. 4, CHARING CROSS, and at 55, CHARING CROSS, as soon as the necessary Alterations are completed.
June 1st, 1874.

JUNIOR OXFORD and CAMBRIDGE CLUB.
Grafton-street, Piccadilly. Established for Members of the Universities of Oxford, Cambridge, and Trinity College, Dublin, exclusively.—Full particulars upon application to the SECRETARY.

LONDON INTERNATIONAL EXHIBITION
and ROYAL ALBERT HALL, South Kensington.—OPEN DAILY, 10 A.M. to 6 P.M. ADMISSION, 1s.; WEDNESDAYS, 2s. 6d.

MILITARY BAND, at Three, every THURSDAY and SATURDAY.

PERFORMANCE on the GRAND ORGAN, by Mr. WILLIAM CARTER, DAILY, at Four.

EXHIBITION of WINE (Tasting permitted), OPEN DAILY, from Twelve to Five. Season Ticket-holders admitted without extra charge. Other Visitors will be charged 6d. extra to the Cellar.

REDUCED PRICES of ADMISSION to ARTISANS at 6d. each, and to School Children at 3d. each, by purchase of Packets of Fifty Tickets, in view of promoting Technical Instruction.

SCHOOL of COOKERY.—LECTURE (with Practical Illustrations), by Mr. BUCKMASTER, every SATURDAY, at Three.

GRAND OPERA CONCERT on SATURDAY,
June 10, at Three.

UNIVERSITY COLLEGE, LONDON.
CLASSICAL ARCHÆOLOGY.

A COURSE of SIX LECTURES on this subject will be delivered on TUESDAYS and FRIDAYS, beginning on Friday, June 13, at Four p.m., by BUNELL LEWIS, M.A. F.R.S., Professor of Latin in Queen's College, Cork.
Ladies will be admitted to the Course; Fee, 12 1s. A Syllabus of the Lectures may be obtained on application at the College.
The first Lecture will be open to the Public.
JOHN ROBSON, B.A.,
Secretary to the Council.

UNIVERSITY COLLEGE,
TORONTO.

Applications will be received, up to August 15th, from CANDIDATES for the PROFESSORSHIP of NATURAL HISTORY in this College. The initial salary is 500l. currency per annum, rising to 700l. currency, by additions of 50l. currency, at intervals of five years. The application, with Testimonials (original or certified copies), are to be addressed to the Hon. ARCHIBALD McLELLAN, Provincial Secretary, Toronto, Ontario, in envelopes marked 'Natural History,' and should be posted so as to reach him on or before August 15th.
The Academic Year of the College will begin on October 1st, and Lectures will commence on October 6th.
JOHN McCAUL, LL.D., President.
University College, Toronto, May 9, 1874.

LONDON INTERNATIONAL COLLEGE, near ISLEWORTH, W.
Entrance Scholarships open for Competition on June 27th. Special advantages in Science, Mathematics, and Modern Languages, for Competitive Examinations.—For Prospectus apply to the PRINCIPAL.

YORKSHIRE COLLEGE of SCIENCE.

President—LORD F. C. CAVENDISH, M.P.

The Council are prepared to appoint the following Professors, in view of the opening of the College at Leeds, in temporary premises, on October 1st:—

1. A PROFESSOR of CHEMISTRY, also having charge of the Chemical Laboratory. Stipend, 300l. per annum, and two-thirds of the fees of the Lecture Students (excepting registered students of the Leeds School of Medicine), and one-third of the Laboratory fees of all students entering the Laboratory Course.
2. A PROFESSOR of GEOLOGY, giving special attention to Coal-mining. Stipend, 300l. per annum, and two-thirds of the fees.
3. A PROFESSOR of MATHEMATICS and PHYSICS. Stipend, 300l. and two-thirds of the fees.

Applications must be forwarded, not later than July 1, to the Honorary Secretaries, 18, St. Andrew's Chambers, Leeds, who will give any further information.

HENRY H. SALES, Honorary
RICHARD REYNOLDS, Secretaries.

June 1st, 1874.

ROYAL INSTITUTION SCHOOLS,
LIVERPOOL.

The HEAD MASTERSHIP of these Schools is NOW VACANT. Candidates, Graduates of a University, are invited to address applications, with Testimonials, to be sent not later than the 25th of June, instant, to the President of the Royal Institution, Colquhoun-street, Liverpool, from whom all information may be obtained.

THE DAUGHTER of a CLERGYMAN wishes to be COMPANION or GOVERNESS. Good Linguist, Musical, and cheerful. Highest references.—Apply, Fax, Messrs. Adams & Francis, 50, Fleet-street, E.C.

PHYSICAL GEOGRAPHY.—The PROFESSORSHIP is now VACANT in the BEDFORD COLLEGE (for LADIES), 45, and 47, BEDFORD-SQUARE, London.
In OCTOBER the College will be REMOVED to Nos. 8 and 9, YORK-PLACE, Portman-square.
Applications are invited. Information may be obtained from the Hon. Sec. at the College.
JANE MARTINEAU, Hon. Sec.

MERTON COLLEGE, 1874.
MATHEMATICAL POSTMASTERSHIPS.

There will be an Election at this College in October next to TWO POSTMASTERSHIPS, value 50l. per annum, tenable for five years from Election, or so long as the holder does not accept any appointment incompatible with the full pursuance of his University studies. In the Examination for these Postmastership papers will be set in Algebra, Pure Geometry, Trigonometry, Theory of Equations, and Analytical Geometry of two dimensions.
Candidates must not have exceeded four Terms of University standing. There is no limit of age.
The Examination will commence on TUESDAY, OCT. 13, at 9 A.M., in Merton College Hall. Candidates are required to call on the Warden on the same day, between 4 and 5 P.M.

MERTON COLLEGE, 1874.

At the Election to Mathematical and Physical Science Postmasterships in OCTOBER, an Election will be made to TWO PHYSICAL SCIENCE POSTMASTERSHIPS, each of the value of 50l. a year, and tenable for five years from Election, provided that the person elected do not accept any appointment interfering with the full course of University Studies.
There is no limit of age, but Candidates, if already members of the University, must not have exceeded six Terms from Matriculation. The persons elected, if not members of the University, will be required to pass the University Examinations for Responsions within a year of Election.
The Subjects of Examination will be Chemistry and Physics. There will be a practical Examination in Chemistry.

Candidates will have opportunities of giving evidence of a knowledge of Biology; but it must be borne in mind, that in such cases the Examiners will look for evidence of an acquaintance with the principles of Chemistry and Physics equal in extent to that which is required in the Preliminary Honour Examination in the Physical Science School.

A paper will be set in Algebra and Elementary Geometry, which, contents thereof, will be of weight in the Election to the Postmasterships.

The Examination will commence on TUESDAY, OCT. 13, at 9 A.M., in Merton College Hall. Candidates are required to call on the Warden on the same day between 4 and 5 P.M.

Further information may be obtained from the Tutor in Physical Science.

ST. SAVIOURS' GRAMMAR-SCHOOL,
SUMNER-STREET, SOUTHWARK.
Chartered by Queen Elizabeth, 1562.

The SUB-MASTERSHIP of this School will be VACANT at the close of the ensuing Midsummer Term. Gentlemen desirous of offering themselves as Candidates must be of the Degree of B.A., at least, of the University of Cambridge, and have taken a good place in the Mathematical Tripos. It is desirable that Candidates shall have had some previous experience in School-work.

The Sub-Master will be required to give instruction in Mathematics, Greek, Latin, English, &c., under the direction of the Governors and Head Master. No attendance is required on Sunday. The Salary, including Capitation Fees, is about 1000l. per annum.—Testimonials to be sent, on or before the 1st of JULY, to FREDERICK L. BEVAN, Esq., Park-street, Southwark, S.E.
G. H. FITCHER, Clerk.

LADIES' ASSOCIATION for the EDUCATION
of WOMEN for the MEDICAL PROFESSION.

A SCHOLARSHIP of 300l. tenable for Three Years, is offered by this Association to a Lady preparing to enter the Medical Profession.—For conditions, &c., apply to the Hon. Sec., Miss BAILEY, 24, Monmouth-lane, Birmingham.

EDUCATION in BATH for YOUNG LADIES
requiring advanced Education and a refined and guarded Home. Twelve Boarders. Foreign Governesses; Visiting Masters. References to Clergymen and Parents.—Miss DREW, 10, Laura-place.

EDUCATION (superior).—BLACKHEATH.—Mrs. CATTERNS, of Gatefield House, College Park, Lea, RECEIVES A FEW YOUNG LADIES only for Board and Education. Terms moderate. Professors in daily attendance. Lefty Rooms, large Recreation Grounds, Hot and Cold Baths, Diet unlimited.—For Prospectuses, address LADY PRINCIPAL.

GOODWILL of SCHOOL.—FOR SALE, the GOODWILL of an old-established Boys' School; average Profits for the last ten years have been 500l. a year. Being sold through ill health. The strictest investigation allowed.—Address School (No. 300), 10, Wellington-street, Strand, London, W.C.

A YOUNG GERMAN TEACHER, of several years' experience, who has enjoyed a University Education (Leipzig), and possesses good Testimonials, wishes a SITUATION in any part of England to teach German.—Address O. D., 24, Silbitt-street, Nottingham.

PARISIAN HOME.—Madame AUGUSTE ALETTI receives a few BOARDERS. Family Comforts. Fine Site. Terms moderate.—Address VILLA MARIE, 29, Rue St. Denis, Courbevoie, près Paris.

A GENTLEMAN, who intends proceeding to Germany about the middle of JULY, as TUTOR to a Boy of 13, desires a SECOND PUPIL of about the same age, or a year or two older. As the student proposes to remain a year abroad, this would be a good opportunity for a Pupil to continue his ordinary studies, and to learn German at the same time. Terms, including Board and all charges, except Travelling Expenses, 200l. per annum. References exchanged.—Address H. G., 15, Southampton-street, Bloomsbury-sq.

MEDICAL.—A Married Surgeon, residing in one of the choicest localities in North Wales, has a VACANCY for a DELICATE CHILD; or will take charge of a Child whose Parents are going abroad. Medical care and every domestic comfort provided. The peculiar combination of mountain and sea air presents advantages seldom to be found. References given and required.—Address T. G. N., care of Henry White, Shrewsbury-road, Eirkenhead.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, June 23, MISCELLANEOUS MUSIC, both Ancient and Modern, together with an ASSORTMENT of MUSICAL INSTRUMENTS, Pianos, Harmoniums, Violas and Violoncellos, including a Collection of fine Italian Violas, the Property of a Gentleman, Catalogues are preparing.

Copyright Compositions by Guglielmo.

Messrs. PUTTICK & SIMPSON will include in their SALE by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, June 23, several valuable COPYRIGHT COMPOSITIONS by P. D. GUGLIELMO, including the very popular Song, "The Lover and the Bird," with the various arrangements.

Scientific and Miscellaneous Books.

Messrs. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, July 1, and Two Following Days, a COLLECTION of SCIENTIFIC and MISCELLANEOUS BOOKS, comprising Works on Engineering, Architecture, Chemistry, and General Literature, including the Remaining Portion of the LIBRARY of the late Sir JOHN BOWRING.

Catalogues are preparing.

Important Sale of Claret of the Vintage of 1865, comprising Chateau Lafite, Chateau Margaux, Lesclapart, Cos d'Estournel, Duval, Chateau Palmer, Marquis, Gascogne, Kirwan, Duhaud, Mon, Pauliac, St. Julien, Margaux, and Dages Constant.

Messrs. CHRISTIE, MANSON & WOODS respectfully give notice that they have received instructions from Messrs. T. D. HEALY & Co. to dispose of a PORTION of their STOCK of VINTAGE 1865 CLARETS, and they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, June 23, and Following Day, about 3,400 dozens of Claret, all in perfect condition, and of the above growth and vintage. The wine is bottled by Messrs. T. D. Healy & Co. in the autumn of 1865, at their cellars in the Adelphi, where they still remain. Samples may be had, on paying five pence, and Catalogues at Messrs. Christie, Manson & Woods' Office, 8, King-street, St. James's-square, S.W.; or of Messrs. T. D. Healy & Co., 4, Pall Mall East, S.W.

The Collection of Sketching Society Drawings of the late J. PARTRIDGE, Esq., Portrait Painter Extraordinary to Her Majesty.

Messrs. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, June 23, at 1 o'clock precisely (by order of the Executors), the interesting COLLECTION of SKETCHING SOCIETY DRAWINGS, the Property of the late J. PARTRIDGE, Esq., comprising numerous capital examples of C. R. Leslie, R.A., C. Stauden, R.A., T. Uwins, R.A., J. Small, R.A., E. Chalon, R.A., J. Chalon, R.A., J. Partridge, Esq., which were painted at Mr. Partridge's house, a so, "The Sketching Society," an admirable group of Portraits, and Portraits of Her Majesty the Queen, the Prince Consort, J. Gibson, R.A., the Poet Burns, Sir C. Barry, Lord Macaulay, and other celebrated persons; the copies of the Peter Martyr, and the Assumption of the Virgin after Titian; also two capital examples of T. Stothard, R.A., and a fine Portrait of Paul Veronese, painted by himself.

May be viewed Friday and Saturday preceding, and Catalogues had.

The Library and Collection of Engravings of the late ALEXANDER BARKER, Esq.

Messrs. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, June 25, and Following Day, the valuable LIBRARY and COLLECTION of ENGRAVINGS of the late ALEXANDER BARKER, Esq.; comprising Books of Prints, Engravings, and Water-colours, Architecture, and Paintings—Illustrations of Medieval Art—Books of Emblems, &c.—an extensive Collection of the beautifully illustrated Editions of French and Italian Authors published in France towards the end of the last century, with beautiful frontispieces, designs of Boucher, Gravelot, Moreau, Eisen, Cochin, Marillier, Le Barbier, Sir Aubin, Freudenberg, &c.—a beautiful Italian Mosaic of the Sixteenth Century, &c.—the whole in the choicest condition, many in the original morocco bindings, including specimens of the skill of Padeloup, Derome, Bradel, Boserian, Lortie, Capé, Nodré, Petit, C. Lewis, Clarke, Bedford, Holloway, &c.—early engraved French and Italian Portraits, and Engravings of B. Andrea, M. Antonio, The Master of the Die, &c., in the finest state.

May be viewed two days preceding, and Catalogues had.

Ancient and Modern Engravings and Drawings by Old Masters.

Messrs. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, June 27, at 1 o'clock precisely, a valuable COLLECTION of ANCIENT and MODERN ENGRAVINGS, including numerous fine and interesting Portraits, and some rare Proofs after J. W. Turner, R.A.—a collection of Works of George Cruikshank; also a small collection of Engravings by Old Masters, by a well-known Antique Dealer, including several Works of Rembrandt, and specimens of Italian, Flemish, Dutch, French, and English Masters.

May be viewed two days preceding, and Catalogues had.

The Collection of Pictures and Drawings of the late JONAH CRESSINGHAM, Esq.

Messrs. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, June 28, at 1 o'clock precisely (by order of the Executors), the important COLLECTION of PICTURES and DRAWINGS formed by JONAH CRESSINGHAM, Esq., deceased, late of The Grove, Carshalton; comprising eight important joint Works of F. R. Lee, A.R., with Animals by T. S. Cooper, R.A.—also several fine Works of T. S. Cooper, R.A. and P. R. Lee, R.A.—Going to bed, a fine joint Work of R. Ansell, R.A. and J. Phillip, R.A.—a fine Work of W. F. Wetherington, R.A.—an important Work of S. Hart, R.A.—a fine Work of J. G. W. Cooper, R.A.—several capital specimens of A. Cooper, R.A.—and beautiful examples of

Bedington, Harlston, Roberts, Broomley, Johnston, Tennant, Cobdett, Le Jeune, Ward, Davis, Hennell, Morgan, Watts, Dicks, Derings, Deane, Pickersgill, Wilson, Dickson, Hills, Willis, DeMaid, Provis, Wood, Gill, Hulme, Rankley, Wood.

May be viewed two days preceding, and Catalogues had.

The Library of the late S. M. SMITH, Esq., and a complete Set of Gould's Works on Ornithology.

Messrs. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, June 23, at 1 o'clock precisely (by order of the Executors), the valuable LIBRARY of that eminent connoisseur, S. M. SMITH, Esq., deceased, late of New Bond-street; comprising Books of Prints, Pictures, and Engravings—Works on Architecture and Painting—last of Artists and Works in General Literature; also a complete set of Gould's splendid Works on Ornithology, the Property of a Nobleman.

May be viewed two days preceding, and Catalogues had.

The Collection of Valuable Coins and Medals of all Periods, in Gold, Silver, and Copper, of R. W. H. NASH, Esq., of Dublin, and others.

Messrs.

SOTHEY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, June 21, and Three Following Days, at 1 o'clock precisely, a COLLECTION of ANTIQUE and MODERN ENGRAVED GEMS, in Gold, Silver, and Copper, the Property of R. W. H. NASH, Esq., of Dublin, and other Collectors, comprising very fine English Coins, Proofs and Medals—Military and Naval Decorations—Pattern Five-Guinea Piece of George III., 1793, extra fine Foreign Dollars, &c.—numerous Unpublished Greek and Roman Coins—Medallions, in Gold and Silver, of Arminio, &c.—a Syracuse Medalion—Arminio—Magnesia, Tetradrachm—Neluclidae, very select—Gems (Intaglios, Camees, &c.), from the Hertz and Poniatowski Sales, &c.—Coin Cabinets, Ivorys, Majolica, Numismatic and other Books, &c.

May be viewed two days prior, and Catalogues had; if by post, on receipt of four stamps.

The celebrated Collection of Antique and Modern Engraved Gems of M. J. F. LETURCO, of Paris.

Messrs.

SOTHEY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, June 20, and Three Following Days, the celebrated COLLECTION of ANTIQUE and MODERN ENGRAVED GEMS, in Gold, Silver, and Copper, the Property of M. J. F. LETURCO, of Paris. The Collection, which is well known to most lovers of Antiquity, and throughout Europe, comprises many of the finest specimens of Greek and Roman Glyptic, as well as many interesting pieces of the period that followed the decay of Greek and Roman Civilisation, the latter Empire, and the early Centuries of the Christian era. Also a fine series of the Eighteenth and Nineteenth Centuries, most of which bear the names of the engravers.

May be viewed two days prior, and Catalogues of this fine Collection are now ready. Sent by post for 1s. in stamps.

Collection of Prints and Drawings, Pictures, Books of Prints, &c.

Messrs.

SOTHEY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, June 20, and Three Following Days, the COLLECTION of PRINTS and DRAWINGS, from the Portfolios of different Collectors; comprising Proofs from Turner's "Liber Studiorum"—fine Portraits in Mezzotint—Character Portraits of Actors and Actresses—Engravings by the Old Masters—Collections of Theatrical Portraits—Productions of Modern Italian Engravers—Drawings in Colours—Pictures in Oil—Prints, framed and glazed—Books of Prints—and others of the different Schools, in great variety.

May be viewed two days prior, and Catalogues had; if by post, on receipt of four stamps.

The Remaining Portion of the Library, Paintings, Bronzes, China and Glass, Greek and Roman Antiquities, Furniture, &c., of the late General CHARLES RICHARD FOX.

Messrs.

SOTHEY, WILKINSON & HODGE will SELL by AUCTION, on the Premises, Addison-road (corner of the Uxbridge-road), Notting Hill, on MONDAY, June 23, and Following Day, at 1 o'clock precisely, the Remaining Portion of the LIBRARY, PAINTINGS, BRONZES, CHINA and GLASS, GREEK and ROMAN ANTIQUITIES, &c., of the late General CHARLES RICHARD FOX.

May be viewed on the Friday and Saturday preceding, and Catalogues had, on application to Messrs. Sothey, Wilkinson & Hodge, 13, Wellington-street, Strand, W.C., or on the Premises.

A Select and Valuable Collection of Minerals, Fossils, Shells, &c.

Messrs.

SOTHEY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, June 23, at 1 o'clock precisely, a Select and Valuable COLLECTION of MINERALS, the Property of a Gentleman leaving England; comprising choice examples of most of the rarer species, many of which are not now to be obtained; including good Crystals of scarce substances, some Polished Specimens, a few Gems, &c. Also some interesting Osteological Specimens—a Cabinet, containing a Collection of choice Fossils, and a Collection of recent Shells.

May be viewed two days prior, and Catalogues had; if by post, on receipt of two stamps.

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SATURDAY, JUNE 13, 1874.

LITERATURE

The Letter-Books of Sir Amias Poulet, Keeper of Mary Queen of Scots. Edited by John Morris, S.J. (Burns & Oates.)

WHEN shall we ever tire of Mary Queen of Scots? The tragedy of her life possesses so great a power over the general reader as well as the student of history, that the interest in her story will never flag until the theme shall have been thoroughly exhausted; and hardly have we reviewed Mr. Swinburne's powerful but lengthy tragedy, when a learned Jesuit sends us the volume the title of which stands at the head of this article. Father Morris has done his best in an able and careful manner towards illustrating the *minutiae* of Mary's captivity under the guardianship of Sir Amias Poulet, and so helps to make known a portion of the great number of original and contemporary records which bear more or less directly upon the varying conditions of the Scottish Queen. He has performed his work in a way that the most practised editor of old documents need not to be ashamed of; and we are quite ready to admit with him that, although the plan followed in this book of converting words spelled originally in unsettled forms into their modern equivalents is not without drawbacks, yet it has the advantage, at least, of not deterring the reader from perusing the pages. At the same time, the identical plea would excuse the modernizing of the terse and diplomatic phrases, the elegant, if now somewhat obscure, diction of the courtier and castellan, and, unless the practice be very strictly circumscribed, it may prove a most certain means of admitting important errors into history. Hence we must warn future editors against such doings, which, even on their own showing, are the result of a desire to please any but those who are most likely to make the best use of their books. And while we are touching on this subject, we may mention, in order to show the difficulties that beset so audacious an attempt, that at page 325, in a letter from Poulet to Walsingham, full of matter relating to the repayment of moneys seized from the Queen, the original word *repaying* has been read as though it were *repayeing*, and converted into *repaying* in the following sentence, which has no meaning as it stands:—"... whereupon repaying unto her, accompanied with Sir Drue Drury and Mr. Darrell, I found her in her bed," &c.

Various reasons have been given by historians for Elizabeth's picking out Sir Amias Poulet, when she desired to find a sterner guardian for her royal captive than the Earl of Shrewsbury had been; but most probably the Earl of Leicester had a share in bringing about the appointment of his devoted partisan; for it is well known that that nobleman desired to exert, no less than the Scottish Queen feared to experience, a more direct influence and espionage over the captive's actions. That Poulet was notably an enemy to the Queen of Scots while he was playing a political part in France, was, no doubt, an additional recommendation, and contributed to his appointment to the difficult and thankless task he so unwillingly undertook. The fact

that this work is edited by a priest of the Society of Jesus would naturally make us take for granted that these matters would be treated in a strong spirit of partisanship for the Queen of Scots, and that we should meet with violent denunciations of Elizabeth, Leicester, and the chief moving spirits of the Protestant party; but we must warn those who take up the book in the hope of seeing these prejudices indulged to the full, that they will nowhere find that Father Morris has exceeded propriety in his deductions from the contents of Poulet's letters. The notes, or glosses, which are prefixed to each letter, contain, as they should, much that is needful to a proper understanding of the text, and mixed therewith much that is calculated to refute many unwarranted statements introduced by Mr. Froude into his account of contemporary events; much that is fairly apologetic of the Scottish Queen's actions; and much that helps us to form a just opinion of events and actors. Making due allowance for the occasional insertion of epithets and reflections which lose their peculiar force when we bear in mind whence they proceed, we may say that the logical sequences and the political considerations illustrated by the editor are sure to win, as they certainly deserve to win, the attention of readers of history properly so called.

One of the principal reasons, as we take it, why the life and death of Mary Queen of Scots will always possess an attraction rarely accorded to any other similar event, is, that she stands conspicuous in a transitional period of history, placed exactly between the series of earlier events which have hardly been sufficiently well worked and illustrated from different sides and by converging sources of information, and that later series, about which we possess, as it were, so much miscellaneous information, that research fails to find any great spur to goad it on. Again, the stupendous issues at stake and the peculiarly great interests involved have rarely been paralleled in the chronicles of our island. That a Queen of England should be able to capture and destroy her cousin and neighbour, the Queen of Scotland and Dowager Queen of France, shows how unmistakably great must have been the power of English diplomacy at the Courts of the principal powers of Europe. Poulet's observation on the then state of France is prophetic of later days, where he says, "Yf att other tymes yt hath bene received for a maxime that Fraunce must alwayes have some warre in hand, how much more now when they have ben unsettled as they cannott abyde to lyeve in peace?"

The character of the royal captive's keeper appears to have been deeply studied, well known, and appreciated by those who appointed him to his almost servile task. They had rightly judged him to be an ambitious, honest, firm, and severe man, and were probably not the least disconcerted that he, who describes himself "as one that ever hath been and shall be hereafter very curious and precise to be warranted in all *his* proceedings," should be unwilling to act at the last upon a hint ambiguously conveyed to him that he should assassinate Mary, and so save Elizabeth the odium of having signed the death-warrant. The veteran Captain, in spite of all the bluntness and simple-mindedness his letters show, had,

no doubt, learned by this time to do nothing in the great cause without order "from above." Although he so earnestly longed for Mary's death, although he desired to be released as well from the tedious daily work of economizing the scanty stores at his disposal,—of wrangling with Mary and her retinue of servants, of asking for money and powder, wines, coals, wood, and provisions, which were never liberally, and always rather grudgingly, doled out by Elizabeth, of opening the correspondence that passed between Mary and the outer world, of playing a vile part in the conspiracy of which "the honest man," that is, the brewer of Burton, Philipps, Gifford, and Walsingham were the prime agents,—as from his long-cherished but equally long-delayed hope of seeing his charge dead,—and so unable to revenge herself upon him,—before the Queen of England died, yet the soldier shrinks from the horrible suggestion made to him, and he is moved

"with great grief and bitterness of mind in that I am so unhappy to have lived to see this unhappy day, in the which I am required, by direction from my most gracious sovereign, to do an act which God and the law forbiddeth. . . . God forbid that I should make so foul a shipwreck of my conscience, or leave so great a blot to my poor posterity, to shed blood without law or warrant."

This letter, almost the last Poulet ever wrote from Fotheringay, makes amends for his harshness to one who herself was not always mild in manner, as we learn from another and earlier letter, where he says,—

"She answered me plainly . . . with many other bitter words (whereof she is no niggard when she is moved with passion). . . . I did all that I could to appease her, and the rather because I found her lying in her bed, and grieved with three defluxions at that instant, in her shoulder, her arm, and above her heel. . . . But I told her that her passionate and discontented mind did more increase her sickness," &c.

The ambitious Puritan seems to have been very careful in watching the Queen, and made it part of his duty to study the characters of her people, as we may perceive by the glimpses his letters give of the routine of daily life passed at Tutbury, Chartley, and Fotheringay; witness his conversations with Nau, whom, he says, "I know better than I may make known by writing, and I know him so well, as I would be glad with all my heart he were removed, and his place supplied with any two others whosoever. I care not out of what country or from whence they came." At the end he advises that Nau should be hanged for the part he took in the Babington conspiracy. We may take this opportunity of remarking that the proposition made by Morgan, that Gilbert Gifford should take a place under the knight in the household, would, as Father Morris says, "have facilitated the arrangements for the deception of Mary Stuart," about October, 1585. It is curious, however, to observe how, with all the powers conferred upon him for arbitrary proceedings, Poulet suffered the Romish priest to establish himself openly at Chartley, and perform marriages and baptisms among the Queen's household. In other letters, Poulet advises his removal, and finally separates him from the rest of the Scottish Queen's retinue. Often, too, Poulet expresses plainly to Walsingham his indignation at the shabby way in which he and, indeed, all Elizabeth's servants were treated, and fails not to descant of the

errors of royal "parsimony, a dangerous fault in matters of State, the nature whereof, not unlike to a canker, is plausible enough in his beginning, but payeth surely at the last." As the fatal close drew near, the letters are full of hope and earnest expectation of the culminating stroke, conveyed in subtle and careful language, but not the less clear and precise,—a tone which pervades the last letter-book, and becomes more intense as the writer's eagerness for Mary's death grows upon him. Take, for example, such sentences as—

"I thank God I have conceived a most steadfast hope of a happy resolution, and yet the experience of former time doth teach us that opportunities neglected are very often accompanied with very dangerous effects. . . . I trust to be so happy as to attend on your lordship shortly at the Court, whereof I have the greater hope, because the felicity of Queen and country consisteth especially, next after God, in the sacrifice of justice to be duly executed upon this lady, my charge, the root and well-spring of all our calamities."

Speaking of the household expenses, he says he wishes "that Her Majesty's charges herein might be lessened, whereof I see no reasonable mean, unless the cause were removed which bringeth forth these chargeable effects," &c. But with all his curious scrupulousness in having warrant for his actions, he took upon himself to delay important letters written by Mary to Elizabeth shortly before the execution; and it has been conceived that this unjust and cruel proceeding first suggested to the keenly observing mind of Walsingham that Poulet should be sounded further about his willingness to put an end secretly to his charge. Poulet himself admits having "used all convenient means to delay the receiving" of the letter, "to the end it might arrive at the Court too late to stay any action touching this lady that might be intended before Christmas, being strongly persuaded that the delay of the execution until after Christmas will give great cause to suspect an everlasting delay." And here we close reluctantly the pages of an interesting and instructive book, of which we can only say that were there more such upon this and kindred historical topics, our history would not labour, as it too frequently does now, under the disadvantage of incomplete or incorrect materials.

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WE suppose we should attribute this book to the great personal conductor, for although, with the modesty of true genius, the writer has not put his name on the title-page, and even affects to be some third person, we suspect that the volume proceeds from the inventor of the "yellow coupon," which provides the "excursionist" with his breakfast; the "white coupon," which procures him his dinner; and the "blue coupon," which secures him a "bed-room, including lights and attendance." Such eloquence as the following on the subject of a *table d'hôte* is surely only possible to one who thinks the railway refreshment-room the chief glory of Dijon, and who by long meditation on the subject has discovered more beauties in inns than ordinary mortals see:—

"Take for example the Victoria at Interlaken, a house patronised by the highest classes of all

lands, and yet so free and easy in its arrangements and management as to accord with the simpler tastes of those moving in humble spheres, where the prince and the respectable peasant sit at the same dinner-table, free alike from contemptuous hauteur and servile inferiority. There have we seen ladies and gentlemen 'dressed for dinner,' in the highest style of fashion, and at the same table worthy hard-working tourists of the knapsack and pedestrian classes, all seeming to be quite at home and dining together in happy accord, as there are no stiff regulations to expel from the table any of decent attire and respectful behaviour. Thus also is it at many other hotels that might be named. And if on the one hand it requires the exercise of unusual assurance for those of quiet and retired habits to mingle with the very *élite* of 'society,' on the other it bespeaks a feeling of the very nobility of humanity for the most select in their own circles to cordially sit at table with large crowds of earnest and hungry tourists, in establishments more apparently designed for the unassuming ranks; and many a glorious display of such intercommunion have we seen in the Swiss hotels of our choice."

We do not profess to comprehend this passage. "The respectable peasant," we at first thought, must be one of the people who travel with Mr. Cook's tickets, but we are now inclined to believe that he is kept on exhibition like a marmot or a chamois, and that the "worthy hard-working tourists," who are so pointedly contrasted with the "ladies and gentlemen 'dressed for dinner,'" are Mr. Cook's customers. That the state of things in Switzerland should strike Mr. Cook as nearly perfect is not to be wondered at. He lives by cockneys and Yankees, and every year the swarms of cockneys and Yankees who "do tours" grow greater; there are more big hotels, more railways and steamboats, and the "romantic land of Tell," as this book calls it, gets more hopelessly vulgarized. But although—

"A wire, like that which connects Balmoral with London, for the special interest and advantage of Royalty and the Government, runs alongside of the road from Geneva to Chamouny, and from Lucerne to the summit of the Rigi,"—

And the millennium must be looked for at Ludgate Circus,—we cannot, with all our reverence for the personal conductor, say that his guide-book will be of much service. It gives but little information, and gives that little in a bad way. "A Handbook to Switzerland" which is almost entirely silent about the Engadine, ignores Zermatt and the whole of that region, to say nothing of Aosta, and gives but a few lines to the Italian Lakes, can hardly claim to be considered satisfactory. This volume is, in fact, confined to the routes for which Messrs. Cook issue tickets, and its title is not justified by the contents. As we are naively told,—

"One of the main objects of its publication is to illustrate and exemplify the tourist system established by Messrs. Cook & Son. The innumerable programmes and announcements issued by that firm have fully advertised throughout the length and breadth of the land the extent of their tourist operations, and the facilities they offer to the travelling public; and this entirely obviates the necessity and desirability of dilating in these pages upon the unquestionable advantages of such a system, embracing in its ramifications every nook and corner of the civilized world."

The guide-book, at any rate, is very far from "embracing every nook and corner" of Switzerland. But even if Messrs. Cook were eager to "set forth and set forward" their own merits, they might have indulged less freely in what

we may, perhaps, venture to call book-making. There are here, for instance, an account of Berne extracted from a book some thirty years old; a letter describing how Mr. Cook, like a second Columbus, went across the Tête Noire in a carriage; and, besides the usual doses of 'Childe Harold,' quotations from sundry most nonsensical writers. Of one of them the following is a fair specimen:—

"The greatest men have always thought much of flowers. Luther always kept a flower in a glass on his writing table; and when he was waging his great public controversy with Eckius, he kept a flower in his hand. Lord Bacon has a beautiful passage about flowers. As to Shakespeare, he is a perfect Alpine valley—he is full of flowers; they spring, and blossom, and wave in every cleft of his mind. Witness the 'Midsummer Night's Dream.' Even Milton, cold, serene, and stately as he is, breaks forth into exquisite gushes of tenderness and fancy, when he marshals the flowers, as in 'Lycidas' and 'Comus.'"

If Mr. Cook admires this, he must be capable of a three-volume novel, and we may expect to see him appearing as the author of 'The Excursionist's Revenge; or, the Coupon's Warning,' or some work of fiction under a similar title. Meanwhile, we would respectfully recommend him to stick to his tickets, and to give up publishing guide-books. Scott never wrote a tale called 'Anne of Gierstein,' although Mr. Cook twice tells us he did: the Hospice of St. Bernard was not "founded in the year 174"; but we need not go into Mr. Cook's blunders. He may be a formidable rival to Syrian Dragomans, but Herr Baedeker has not much reason to fear him.

Reminiscences of a Soldier. By Col. W. K. Stuart, C.B. 2 vols. (Hurst & Blackett.)

COL. STUART, in his Preface, observes that, in the course of thirty-five years' active service in the army, "a man must have met with many singular and amusing characters, and witnessed many strange and eventful scenes." The author certainly justifies the truth of his assertion. Till almost at the close of his military career he was never in the field, yet there is scarcely a page of his reminiscences but is full of entertaining matter. Active both in mind and body, sociable, observant, and blessed with an excellent memory, Col. Stuart has told the tale of his life in a fashion that cannot fail to be appreciated by every class of reader.

One of the first stories in the book will, we fancy, rather shock those who have a deep reverence for Episcopacy. In the early part of the present century there were five brothers belonging to a Worcestershire family, all clergymen. The eldest when quite young became a Bishop. Once a year the brothers used to dine at the sign of the "The Hop Pole," in Worcester, "on one of which occasions my friend was present. After dinner the conversation turned upon pugilism, at that time greatly the fashion in England. The fighting merits of Tom, an ostler in the hotel, were brought forward, but the Bishop asserting that he was himself a better man than Tom ever was, and that if any of his comrades thought the contrary, he was ready to have a turn with Tom at once, the other was sent for, and expressed his willingness to have a go in at His Lordship. Tables, accordingly, were cleared away, and, after a determined fight of

half-an-hour, poor Tom was pummelled to his heart's content, and the pugnacious ecclesiastic declared the better man."

The discipline when Col. Stuart entered the service was so brutal that we are astonished that men were ever induced to enlist, and that mutiny was not frequent. Men like a certain Major Macdonald mentioned in this book, "who considered the only panacea for offenders in the ranks was flogging," were not uncommon, and two or three hundred lashes were inflicted for offences which in these days would be punished by mere confinement for a few days to barracks. One man in the 86th was absent all night, and he was ordered to be tried by a court-martial, which would certainly have awarded him two or three hundred lashes. Young Stuart, who, throughout his career evidently possessed an amount of humanity which even the diabolical training of his early military life could not stifle, resolved to try and get the offender off. He consequently bearded the martinet of the Orderly Room, and, after much entreaty, obtained the man's pardon, which was accorded in the following brutal words, "Have your wish, sir, but, by G—d, if he ever commits himself again, I'll flog you in his place."

Another soldier was less fortunate. He had absented himself from tattoo, and had not returned to barracks till 5 the following morning. He was only eighteen or nineteen years of age, and apparently had hitherto borne a good character, yet he was sentenced to, and received, three hundred lashes. The poor lad remained a long time in hospital, and the day after he came out deserted. Being apprehended, he was again tried, and sentenced to receive another three hundred lashes. After a second long stay in hospital he returned to his duty as cured, but at once deserted, and this time got clear off to America. On another occasion two men were brought up at the Orderly Room for having dirty trousers. The offenders were allowed to toss up, and the loser was tried by court-martial, and that evening received two hundred lashes. One evil effect of this system of flogging for the most trivial offences or even irregularities was that no disgrace was in the regiment attached to the punishment.—

"It was such a customary occurrence, happening almost every morning and evening, and for such trivial offences, that the victims only gloried in bearing the punishment, as they said, like men; and for years after I became an officer, and while this degrading and disgraceful system still existed, the men in my regiment had in each company a subscription club, which, if a man took his two or three hundred lashes, or whatever the punishment might be, without giving tongue, gave him three or four pounds. If, on the contrary, he gave tongue, he would, in all probability, get so good a thrashing from his comrades as would sometimes have the effect of sending him into hospital again."

Col. Stuart tells a story which illustrates in a remarkable degree the feeling among the men on the subject of flogging. During the great war—

"Every man in the light company of 'the Kerry' had been flogged with one exception. This man was so stung by the upbraidings of his comrades on the subject, that he went to the captain and implored him, 'for the love of the Virgin, to get the colonel to flog him, or he'd never have pace in the regiment.'"

Considering the severity of the punishments

awarded forty or fifty years ago, the levity and inattention displayed by the members were disgraceful. Col. Stuart says,—

"I have seen officers during the whole almost of the proceedings reading a novel, others engrossed in the newspaper, others drawing caricatures, and handing them from one to another; all this time evidence being given that might endanger the life of a fellow creature, or, at least, consign him to long imprisonment or transportation."

On one occasion, however, they received a severe rebuke from the prisoner himself. A man of the name of Gordon, a gentleman by birth, was tried for insolent language to a Major Bunretti, of whom we shall presently say more. When called upon for his defence, Gordon replied,—

"What is the use of my saying anything in my defence? Why half the officers do not know what has been going on for the last hour. Capt. H— has been wrapped up in that book he has now got hid under the table, Lieut. S— has been busily engaged with the newspapers ever since the Court sat, and Capt. F—, of the artillery, has drawn as many caricatures as would fill a scrap-book. Defence! what the devil is the use of saying anything in my defence? But if you will have something, why I did call Major Bunretti a drunken old —, and it's quite true, and every man in the regiment knows it, and' (in a tone of the greatest contempt) 'perhaps you had better put all this down in the proceedings of the Court.'"

We are sorry to say that as late as twelve years ago there were occasionally members of courts-martial who laid themselves open to a similar rebuke. At present, however, instances of inattention, save in trials of a merely formal nature, are rare.

Another evil practice in those days was duelling. On the slightest provocation challenges were given, and, according to the code of honour then prevalent, they could not be refused. Col. Stuart speaks of several duels, some of them fought on the most trivial grounds. On one occasion, the Major Macdonald above alluded to being at mess, said "Mr. D. A—, I'll thank you for some of that dish." "Certainly, Mr. Mac," replied D. A—, laying the emphasis on the Mr. in the same manner as he had been addressed himself. A duel, in which Mr. D. A— was wounded, was the result. Another duel, in which Col. Stuart himself was one of the principals, was fought on quite sufficient provocation; but what was remarkable about it was that crowds of people assembled to witness it, "one would have thought that a steeplechase was about to take place." This was, however, in Ireland.

There must have been some queer people in the army forty or fifty years ago, to judge from what Col. Stuart relates. When the regiment was in the West Indies, Brevet Major Bunretti, whom we have mentioned already, joined from England and assumed command of one of the detachments. He had been wounded in the head when serving with General White-lock's expedition, and very little liquor made him almost insane. Unfortunately he was always drinking, and scarcely ever sober.—

"The day he arrived he inspected the detachment, and had already evidently been at the bottle, for he seemed to know as much about a soldier and his accoutrements as he did of the philosopher's stone. He inspected the company in a calico dressing gown and a straw hat. He would take a musket, look down the muzzle, cocking his eye like a drunken magpie, as if he expected to find it full of something valuable, and put such absurd

questions, that he had both myself and the battalion in roars of laughter."

So many pranks did Major Bunretti play that it is a marvel that the men did not mutiny. At length Stuart, when absent on leave, learnt that matters had come to a crisis. Hurrying back, he was informed that every night for the last ten, at different hours, the men had been turned out by beat of drum to man the fort, as if they expected an attack from the slaves. On the first night of his arrival he sat up with the Major till twelve:—

"I had scarcely got into my first sleep when I was awoke by the drum beating to arms, and the voice of old Bun, shouting from the verandah, 'Up min, the enemy is upon us; up, every mother's son of ye; Drummer, ye bastard of the world, bate the drum, or we'll be murdered, every man of us.' I got up, dressed myself. . . . Meanwhile the drum was beating, Bunretti cursing, swearing, and giving orders in his shirt from the verandah, while the men marched off to different stations on the fort. After some time I reported to him that the enemy had been beaten off, and induced the unfortunate man to go to his bed."

It is not to be wondered at that the Major died of delirium tremens within the month.

Another bright specimen was Ensign Moriarty. One day, soon after he joined the dépôt in Ireland, he was drunk at noon; Major Barrett, the Commanding Officer, sent Fenwick, the Adjutant, to put him under arrest. Soon after the Major received the following letter from the delinquent:—

"To Major Barrett, commanding the Royal Down.—Dear Major,—What the Devil's up? Shure I'm in arrest by that blackguard Fenwick. I'm sure you know nothin about it. All I can say is, if that little black-muzzled scoundrel comes into my room again I'll kick him to blazes.—I am, your obedient servant, H. MORIARTY, Ensign."

On another occasion, this precious Ensign, being on parade, committed a series of errors. The Major called out, "By G—d, Mr. Moriarty, you are always making some mistake or other." Moriarty suddenly stepped out of the ranks, and in a voice that could be heard through the whole regiment, said, "It's not my fault, Major; it's Sergeant Lynch that told me wrong"; and shaking his fist at Lynch, he continued, "Be Jasus, I'll put ye in the Guard-house, the moment parade is over for telling me wrong." Barrett dismissed the parade, officers and men being in such fits of laughter that it was useless to go on with the drill.

A still more extraordinary and objectionable character was an acquaintance of Col. Stuart's father, nicknamed "Pether O'Blazes." Of immense size and strength, he was, though kind-hearted and good-natured, very quarrelsome, and a great duellist. Fortunately, he was an extremely bad shot. After fighting a duel with a German officer, the weapons being half scissors fastened to sticks, he grossly insulted Mr. Drummond of the Bengal Civil Service, and called him out. After they had exchanged three shots to no purpose, a messenger was despatched for more ammunition, when—we give the remainder of the story in Mr. Drummond's own words,—

"What was my astonishment when O'Blazes came up to me in a sparring attitude, saying 'something in the manetime, Sur,' and knocked me down. I, of course, retaliated as well as I could, but was a mere child in the hands of such a giant, and, notwithstanding the interference of the seconds, I was so severely injured that I was taken home insensible."

It is some satisfaction to learn that the blackguard was a few days later killed in a row with natives in the bazaar.

One more anecdote, and we have finished with our extracts. Once when quartered at Chatham, Col. Stuart was asked by the Captain of the Guard to accompany him when visiting his sentries:—

"After visiting several of the sentries, we came up to a stout-looking Irish recruit, who, on being asked by J—s for his orders, replied as fast as he could speak, 'My orders are, Sir, if a fire broke out, I'm to take me musket and shute the nearest policeman.' J—s, in the coolest manner possible, suggested that he had made some mistake, but Pat stuck to it, 'That if a fire broke out he was to take his musket and shute the nearest policeman.' J—s, with the remark, 'I pity the policeman,' walked on. The sentry's orders, I afterwards learned, were, 'If a fire broke out, he was to fire off his musket and alarm the nearest policeman.'"

It is with regret that we bring our review to an end. The book before us is full of anecdotes, and is, indeed, one of the best collections of military stories we have ever seen. In addition, the author gives us the result of thirty-five years' experience in dealing with soldiers, and his suggestions and observations are always valuable, as being those of an eminently practical man.

THE CREEDS.

The History of the Creeds. By J. R. Lumby, B.D. (Cambridge, Deighton, Bell & Co.)

WE are glad to welcome Mr. Lumby's little book. Its title strictly indicates its purpose, which is to give a history of the ancient Creeds, not to treat at all either "of the doctrines contained in them, nor the causes of their development." It is arranged under the four leading divisions of the Ante-Nicene Creed, the Nicene and Constantinopolitan Creeds, the Apostles' Creed, and the Quicunque, better known as the Athanasian Creed.

Our knowledge of the earliest Creeds is of somewhat fragmentary nature, and Mr. Lumby justly points out one leading cause of this, namely, that the first idea of a Creed was not that of a declaration made by Christians openly and constantly, but a formula of initiation, only vouchsafed to the convert on the eve of baptism; and when once disclosed to be retained in the memory, lest it should become known to unworthy recipients of it. The first Creeds, then, are simply baptismal formulae, expanded from Christ's words to His apostles, as Christ's witnesses.

In a brief sketch of several of these primitive Creeds, the earliest to which a date can be assigned being that given by Irenæus, Mr. Lumby brings us up to the period when, in the development of religious controversy, terms were perforce employed other than those of the New Testament, the first of these being the famous "Homocousion" of the Nicene Council.

The internal struggles of the Church which produced the Nicene and rival Creeds are described, and a specially interesting sketch is given of the relation of the Constantinopolitan to the Nicene Creed. The common theory, that the former was enlarged, and brought, on the whole, into its present form by the Council of Constantinople, cannot be maintained in face of the fact, that in a

work of Epiphanius, written seven years before that council, the Creed in its enlarged form occurs verbatim. Further, Socrates and other ecclesiastical historians allude to no authoritative symbol put forth at Constantinople; and in the Canons of the Council, while the Creed of Nicaea is insisted on, the only record of a new Creed is in a final canon of questionable authenticity. Nor is there any trace of an allusion to a Creed of the second general council in any of the documents illustrative of Church history in the seventy years preceding the Council of Chalcedon, 451 A.D. It is in the records of this council that we first meet with the enlarged Creed, and there brought forward as a rival to the more ancient Creed of Nicaea by a minority of ecclesiastics, mainly connected with Constantinople. Thus the former, though in existence before 381 A.D., is not found to have won general acceptance before 451 A.D., possibly having been "put forward as a profession of faith at the second council, and received by the churches in the patriarchate of Constantinople" only.

We have a good and succinct account of the famous controversy on the addition of the "*filioque*," which is traced from its first, half-accidental insertion at a Council of Toledo in 589 A.D., through an English Council in 680 A.D., under Archbishop Theodore, to the period of Charlemagne, when, to use Mr. Lumby's words, it is hard to avoid the supposition that the "*filioque* clause was put forward and supported for the purpose of producing a breach between the East and the West." An interesting summary follows of the further history of the controversy up to the acceptance of the disputed word as part of the Creed by Pope Nicolas the First, and its later introduction into the Mass by Benedict the Eighth.

In the case of the Apostles' Creed, we have no longer historic testimony to guide us, as in the case of the Nicene and Constantinopolitan Creeds. We find, indeed, that, with the exception of the clauses, "He descended into hell," "the Holy Catholic Church," &c., the substance of the Apostles' Creed entered into Western Confessions as early as 180 A.D., but our first important direct witness is Rufinus of Aquileia, who gives us a Creed, nearly identical with the Apostles' Creed as the Roman form, to which, in the Church of Aquileia, were made one or two additions, including the epithets "invisible and impassible" of God the Father, and the clause, "He descended into hell." Mr. Lumby makes a very interesting digression on the authenticity of the Commentary received hitherto as that of Rufinus, and gives, we think, a most conclusive answer to Mr. Ffoulkes's attempt to refer it to the seventh century. Mr. Ffoulkes suggests that, possibly, Isidore of Seville may have been the author, a theory which has to be backed up by a most amazing series of "perhaps," "it may be";

"for St. Isidore was the son of a governor of Carthage, who is believed to have been a son or son-in-law of Theodoric, King of the Ostrogoths. But this governor of Carthage was banished, and perhaps retired to the kingdom of the Ostrogoths, whose capital was Ravenna. St. Isidore is believed to have been born during their exile, and he may have been born, reared, and educated in or near Ravenna, and so have known of the Creed of Aquileia, which most probably had been commented

on by Rufinus, whose Commentary is most probably preserved in the work of St. Nicetas, Bishop of Aquileia, entitled 'Explanatio Symboli.'

After a good deal more of this, Mr. Lumby may well ask, "Granting so much, what may not be proved?" All this, too, rests on the fact of the passage of Rufinus, "Tradunt majores . . ." being found in Isidore 'De Eccl. Off.' and is opposed to the positive evidence of writers who lived between the times of Rufinus and Isidore, and distinctly testify to the writing of the former.

We cannot follow Mr. Lumby in his sketch of the chief western forms of the Creed, from which, especially those of North Africa, the gradual increase of the Apostles' Creed can be traced out until its final publication in its present form, which first occurs (unless the earlier date given to the Utrecht Psalter be admitted) about the middle of the eighth century in the 'Scarpasus' of Bishop Pirminius. This name has long been a puzzle to scholars, but Mr. Lumby connects it with the German *Schaar*, and hence the meaning may be that of "compilation."

Recent controversies will give special interest to the discussion on the so-called Athanasian Creed. Mr. Lumby gives a *résumé* of the arguments as to the authorship and date of our present Creed. He goes briefly through Waterland's investigations, noticing afterwards what later investigations have added. Waterland concluded, as might have been expected, that the Creed was not the work of Athanasius, and was originally written in Latin; he argued in favour of the claims of Hilary of Arles to be the author. Several, however, of Waterland's assumptions now appear doubtful, among others, that as to the date of the oldest MS. of the Creed, that contained in the Utrecht Psalter. There can be little doubt, also, that the Creed cannot be viewed as a homogeneous whole, but as a blending of two originally distinct portions, nor, in face of the evidence now brought forward, can the claims of Hilary of Arles to the authorship be sustained.

Some brief remarks follow as to the date of the reception of the Creed by various parts of the Church; England, where it must have found its way by 870 A.D., being among the earliest. Mr. Lumby concludes with some remarks on the present controversy as to the public use of the Athanasian Creed.

Memorials of the Life of James Syme, Professor of Clinical Surgery in the University of Edinburgh. By Robert Paterson, M.D. (Edinburgh, Edmonston & Douglas.)

OF the many distinguished names which have adorned the medical profession in the great school of Edinburgh during the last half-century, none has been more illustrious than that of Prof. Syme. Besides being a successful teacher and surgeon, he was conspicuous for the vigour with which he supported medical reform, and defended his opinions on this and other subjects, by fierce paper warfare or stubborn litigation. The materials, however, which he left for a complete biography appear to have been somewhat scanty, for his letters were few and short, and for the most part related to professional topics. The memoir before us treats chiefly of the scientific part of his career, and, as far

as possible, allows the Professor to tell his story in his own words. During the period of his early struggles, we have often to regret that there is little more than a mere enumeration of the leading events. On the other hand, we could well spare some of the after-dinner speeches and lengthy addresses, which form a chief part of the description of his later years.

James Syme was born in Edinburgh on the 7th of November, 1799. His father was Writer to the Signet, and on his mother's as well as on his father's side he was connected with families of wealth and good position. He early showed a taste for botany, natural history, and chemistry, but obtained little distinction in the ordinary studies of the High School, which he attended from the age of nine to fifteen. From thence he went to the University, and applied himself diligently to natural science. At the early age of eighteen, he, for the first time, contributed some original observations to scientific literature, upon the discovery of a new and cheap solvent for caoutchouc, distilled from coal-tar.

"After many trials," he writes, "I completely succeeded, and was enabled to carry into effect several of the applications for which a fluid state of india-rubber had seemed so desirable. Thus, I constructed flexible tubes of the substance itself, and rendered various textures waterproof, by brushing a thin solution of it into their interstices. A silk coat, which afforded complete protection from the heaviest rain, and could be employed as a pitcher by turning up its skirt, was an object of wonder to all who saw it."

He refused to patent his discovery, as he thought considerations of trade inconsistent with the profession of which he was then about to commence the study:—

"A patent was soon afterwards taken out by Mr. Mackintosh, a manufacturer in Glasgow, for the making of waterproof cloth by means of caoutchouc dissolved in coal-tar naphtha. Had Mr. Syme followed at this time the advice of his friends, and taken a patent, he might have realized a large fortune, independently of his profession."

The same year that he published these observations in chemistry we find him busily engaged in the dissecting-room under Liston, who was at that time acting as demonstrator to Dr. Barclay. Young Syme made such rapid progress in the study of anatomy that at the end of one year he was selected by Liston, who had quarrelled with Barclay and set up a separate school, to act as his assistant and demonstrator. Shortly afterwards his father, who had lost nearly all his property by speculation, died, and left him entirely dependent upon his own exertions. He supported himself chiefly by teaching in conjunction with Liston, who soon relinquished the task of giving instruction in anatomy to Syme, and confined himself to the more congenial subject of surgery. The friendship between Liston and Syme was, however, of short duration. From professional jealousy, or some unexplained cause, a coolness gradually arose, and it was not until long after Liston left Edinburgh that a reconciliation took place between the two rivals. Syme began to teach surgery as well as anatomy, and was soon able to devote himself entirely to the former subject. His success was almost immediate, and in 1828 we find that his class consisted of 250 students, the largest in pure surgery that ever met in Edinburgh. Hitherto his oppor-

tunities of acquiring practical experience had been limited, as he held no hospital appointment. Nevertheless, he performed in private many difficult operations, and in January, 1824, he published "a successful case of amputation at the hip-joint," the first ever performed in Scotland. In 1829 he applied for a vacancy in the Royal Infirmary, but was refused, as the managers desired to avoid the scenes which they feared would ensue between him and Liston. Nothing daunted by this rebuff, Syme determined at once to establish a surgical hospital for himself.

The resolution was hardly formed when he carried it into effect, trusting, as he tells us, "first, to the support of the public; second, to the fees from house-surgeons, apprentices, and pupils; and third, that the balance should be made up by himself." He converted an old mansion, called Minto House, into a hospital, containing twenty-four beds. These were speedily filled, and now for the first time he had the opportunity of teaching clinical surgery:—

"The plan which had been followed in Edinburgh was that of grouping together, from the cases in hospital, a certain number which bore a resemblance to and alliance with each other, and without the presence of the patient, or anything to illustrate the discourse, to give in the lecture-room a discourse on the group of cases which had been chosen."

Syme soon introduced important alterations, and many years later he gives the following account of the method of instruction which he then adopted:—

"My plan is, to bring the cases one by one into a room, where the students are comfortably seated, and if the patients have not been seen by the surgeon before-hand, so much the better; then, ascertaining the seat and nature of their complaints, he points out their distinctive characters. Having done this so that every one present knows the case under consideration, the teacher, either in presence or absence of the patient, according to circumstances, proceeds to explain the principles of treatment, with his reasons for choosing the method preferred; and lastly, does what is requisite in the presence of his pupils."

For four years Syme worked with indefatigable zeal at the hospital which he had thus formed, publishing quarterly reports of the more interesting cases and operations. At the end of that time he obtained the Chair of Clinical Surgery at the University, and was obliged to resign his position at Minto House, which ceased to be a surgical hospital, but was continued for many years as a dispensary and *maison de santé*. It is a striking instance of his industry and devotion to surgery that during the whole of the time in which he acted as surgeon and clinical lecturer at this institution, he paid the greater part of its expenses out of his own pocket, although he was entirely dependent upon what he gained by the practice of his profession.

With the exception of a short interval, he held the Professorship of Clinical Surgery for thirty-six years. Soon after his appointment, his rival, Liston, then in the zenith of his fame as a brilliant and successful operator, accepted a similar position in London, and thus left his old friend master of the field in the Scotch metropolis. Syme's private practice now became extremely extensive; and from all parts of the country, people came to consult him. There was, however, no abatement in the energy of his teaching or in his love for

science. Besides introducing many improvements in operative surgery, to some of which his name is attached, he contributed largely to the literature of his profession, and took a leading position in all questions of medical reform.

In the year 1848 he resigned his post at Edinburgh, having accepted the invitation of University College, in Gower Street, to take the Professorship, which had been just left vacant by the sudden death of Liston. Syme's absence was of short duration, for in less than five months he gave up the idea of practice in the wider sphere of London, and returned to his native city. The reasons for so strange an alteration in his plans were at the time, and are still, much misunderstood. It was supposed that he was disappointed at not meeting with the speedy success which he had anticipated. On the contrary, we learn from no less an authority than Sir R. Christison, that "his success in surgical practice was rapid and satisfactory. He was also well received at University College, and became very popular with the students, who invariably paid him great respect at a crisis in the history of the College when they were much disposed to misrule."

Although the students liked him personally, his appointment had given them great offence, as they considered that one of their teachers had been unfairly passed over; and at last their dissatisfaction culminated in an uproarious demonstration, on the occasion of a prize distribution, against two of the Professors who had promoted Syme's election. Syme was present, and seeing that, to use his own words, there was "such a spirit of dispeace in the College as to forbid any reasonable prospect of comfort," he resolved to return to Edinburgh. Fortunately, his chair was still vacant, so that he was able at once to resume his old position, which he held until his failing health compelled him to resign a year before his death, which happened in 1870.

Concerning the numerous controversies and lawsuits in which he was engaged, it is difficult to form an impartial opinion. The author of this memoir has endeavoured, in every case, to give the arguments on both sides; but the details furnished are generally too meagre to enable one to decide positively upon the questions in dispute. Certainly there must have been a strong element of pugnacity in the Professor's character. One of his old friends, whom he used frequently to consult in such affairs, said that he was always right in the matter, but often wrong in the manner, of his quarrels. There was an outspoken honesty about him which rendered him very intolerant of what seemed to him to be unfairness or untruthfulness in others; and the same decision, which was of such service to him in the difficulties of an operation, led him frequently into positions from which he was too obstinate to retire. He was conservative in feeling, and, although he introduced several great improvements into surgical practice, he was vehement in his opposition to the changes advocated by others. Thus his condemnation of anaesthetics led to a quarrel with Sir James Simpson. Subsequently Syme admitted the efficacy of chloroform, and a reconciliation took place, only to be again broken because Simpson proposed stop arterial hæmorrhage by means of needles. On this occasion Syme went so far as to pub-

likely show his contempt for his opponent by tearing up the pamphlet before his class.

It is upon his powers of teaching that the fame of Syme must chiefly rest. As an operator, he was surpassed by Liston, and others of his contemporaries, though it may be questioned whether any other surgeon would have shown equal nerve and dexterity in the tremendous operations which he performed upon large aneurismal tumours. His writings are distinguished by their clearness and conciseness, and will long be accepted as standard authorities upon the subjects on which they treat. But, eminent as were his surgical attainments, and his power of rapid, almost intuitive diagnosis, they were less remarkable than his skill in imparting knowledge to those around him. If we cannot agree with the author of this memoir in describing him as "the greatest surgeon in Europe," we have no hesitation in according him the highest position as a Professor of Clinical Surgery.

NOVELS OF THE WEEK.

Over the Furze. By Rosa Mackenzie Kettle. 3 vols. (Samuel Tinsley.)

Lady Livingston's Legacy. By the Author of 'Lord Lynn's Wife.' 3 vols. (Bentley & Son.)

If Miss Kettle expects the world, as represented by weekly critics, to do her justice, she should time the appearance of her novels more seasonably. With energies sharpened by cold, we might have successfully faced her 770 pages of type a good deal closer than that usual in three-volume novels; but, in the existing temperature, our best attempts have not sufficed to carry us through more than half a volume about the exceedingly dull and mysterious persons whom she introduces in her opening chapters. We get a general impression that they are connected in some way with the French Revolution, and begin to think that Miss Kettle is going to give us a companion, or rival, as the case might be, to our old friend 'Mademoiselle Mathilde'; but instead of that, we get a ten-times diluted tale of the style of G. P. R. James, with surly keepers, deaf ferry-men, republican officers, royalist refugees, who all talk in paragraphs half-a-page long, and now and then some of them introduce a word or two of French, which we suppose supplies the right colouring. We cannot pursue the subject further, but we should like to ask Miss Kettle two questions, though we certainly do not expect an answer to them at present. The first is how, at a time when fern-leaves were dry, the partridges came to have broods that were unable to fly; and the second, what particular occasion she means by "that terrible night when the star of the French monarchy went down in blood." If she means the occasion of the massacre of the Swiss Guards, we always thought that happened in broad daylight; nor do we know why the star of the French monarchy went down any more than than on half-a-dozen other occasions. These attempts at "local colouring" and off-hand historical allusions look very easy, but, in reality, the only thing that is easy about them is to blunder.

It is to be regretted that writers of sufficient power to be able to rely on more legitimate attractions should endeavour to awake public attention by ungente discords,

and the construction of gloomy narratives of crime, as unnatural as they are disgusting. A young lady of beauty and refined education, who is proved to be a cold-blooded murderess, the only drawback to a character which would otherwise have been very nearly perfect; another young woman of education, who steals a will and urges a brother to homicide; an "officer and gentleman," who raves and storms and swears, besides being privately addicted to the most atrocious crimes; these are the *dramatis personæ* in whose fortunes we are desired to take an interest by the author of 'Lady Livingston's Legacy.' So dire are the tragic mysteries in which we are involved, that the sensation of pain and disgust destroys all the sympathy we should feel for the writer of a well-constructed and not ill-written novel, for there is certainly no lack of lively incident and stirring scenes in these volumes. The picturesque surroundings of Canadian society, the adventures of a detective in various parts of England, a glimpse of Paris under the lurid light of the Commune, afford a sufficiency of materials for what, but for the signal blemish of its plot, might have been a racy and amusing story. In the characters, too, of the sharp-tempered but warm-hearted match-maker of Richmond, of sweet Beatrice Fleming, and her honourable lover, the barrister, the author gives indications of a capacity for better things. But instead of relying upon descriptive power and dramatic insight, our author deliberately panders to coarse tastes and morbid sentiments, and leaves on the reader an impression of false art and distorted morality, not the less unpleasant because so clearly unworthy of his powers. A few oddities of diction and spelling, which may possibly be American, are the only blots on the grammatical accuracy of the book, which, without presenting any evidence of real culture, is not quite so ignorant as the majority of its worthless kind. That it is sensational in the worst sense, is its sufficient condemnation.

THE PALÆOGRAPHICAL SOCIETY.

Fac-similes of Ancient Manuscripts. Parts I. and II. Edited by E. A. Bond and E. M. Thompson. (Palæographical Society.)

THE two fasciculi which together form the sum of the first year's work of the Palæographical Society, reflect credit on the Keeper and Assistant-keeper of the Manuscripts in the British Museum, to whom the work of selecting and editing the examples has been confided. The twenty-four plates, with accompanying descriptions and printed transcripts, are executed in the best style of autotype permanent process, which combines the necessary element of cheapness with accuracy of detail and is only surpassed by the more expensive, and, therefore, in this case, unsuitable silver positive or autotype carbon process. The range of subjects is naturally large, for we doubt if any foreign collections contain finer individual specimens of ancient and mediæval writing than may be seen in the Libraries of the British Museum and of the Cathedrals and Universities of England. The various hand-styles are so infinitely numerous, that even in the earliest periods, to which these two parts are, and some future numbers will be, devoted, many peculiar varieties will have to be passed over for the present, in order that a convenient synopsis of the entire range may be produced. It appears also to be intended that the plates, with their accompaniments of printed matter, shall be sorted and re-arranged according to years, schools, or countries, at the fancy of the student who may be so fortunate as to possess a copy of the work.

We say fortunate, for we understand that the whole number of the issue only amounts to three hundred copies, and that there are many anxiously awaiting their turn to be enrolled on the list of subscribers. This apparent restriction of copies is really owing to the peculiar process of reproduction employed, which fails, or becomes at least uncertain, when more than the number mentioned have been printed from one matrix. In this respect the silver and carbon processes have an advantage over the autotype and mechanical process, inasmuch as there is no limit to the number of sun-pictures which may be taken by those chemical processes.

Among the selections so judiciously made by Mr. Bond and Mr. Thompson may be noticed especially an early Greek papyrus, dated B.C. 152; a Latin papyrus, A.D. 572, from Northern Italy, and of exceedingly difficult writing; two remarkable pages from the "Codex Bezae," or Greek and Latin New Testament, referred to the sixth century; and specimens from the Lindisfarne, Canterbury, Stonyhurst, and Lichfield Gospels, all of beautiful calligraphy and about the year 700 or shortly before or afterwards. Six interesting *diplomata* or charters of the late eighth and ninth centuries, relating to English history and ecclesiastical or monastic foundations, complete the series, which may be taken fairly to represent some of the principal styles of writing during the early period covered by the first century before and ten centuries succeeding the Christian era.

OUR LIBRARY TABLE.

Backward Glances, edited by the author of 'Episodes in an Obscure Life,' and published by Messrs. Low & Co., is composed of an old woman's reminiscences of incidents of her girlhood, whether at home in Wales, at school in England, or later, as a governess in middle-class families. It is prettily written, with much feeling for the small beauties and humours of a country life such as it was in a Welsh farmhouse forty years ago. By the way, the writer speaks of herself, if we mistake not, as an old woman, and yet on her way to school she went from Bristol to Bath by train. We fear this shows that the person in whose mouth the stories are put is a purely fictitious autobiographer. Never mind; the book is very nice reading for girls, delicate without being mawkish; and as to some of its characters, evidently, we should say, drawn from life.

THE *Memoir of T. T. Lynch*, which Mr. W. White has compiled, and Messrs. Isbister & Co. have published, is fairly well written, although some of the letters that are given were hardly worth printing. We doubt, too, if there was any use in reproducing Mr. Lynch's pamphlet in reply to those champions of Evangelical Orthodoxy, the late Dr. Campbell, of the *British Banner*, and Mr. James Grant. 'The "Rivulet" Controversy,' as it was called, has not much interest in the year 1874; and the topic might as well have been treated more briefly.

UNDER the title *The Narrative of Edward Crewe; or, Life in New Zealand*, published by Messrs. Low & Co., "W. M. B.," who describes himself as "half a savage," gives us a pleasant book, written though it is in slipshod English.

THE centenary of the birth of the weaver-post, Tannahill, was celebrated the other day at Paisley, the place of his birth. Business was almost entirely suspended on the occasion, and a large concourse of people from Glasgow and the neighbouring towns assembled to do honour to the poet's memory. A public dinner, over which Provost Murray presided, was given, and at a festival in the evening some of Tannahill's most popular melodies were sung. Mr. Gardner published an edition of the poet's works, with a *Memoir* by Mr. Semple. Tannahill is probably the best of Burns's imitators, but he is only an imitator, although at times he is extremely graceful.

UNDER the title of *La Liberté Religieuse en Europe depuis 1870*, M. de Pressensé has written a most valuable and eloquent book, which is pub-

lished that of upon the Prussian

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Ballon's Baleman Brown's (C. Clay's (C. Crookes's Harris's (J. Johnson's Middleton Moore's (J. Parrish's Sharp's (V. Southall's 8v. 8v.

Almrich's Facts and Poet's Par Gordie's Gilded Age Goodson's ments Homonymoc by Cor Kingley's Newman's Seyd's (E. Tran's (W. Tyler's (C. Webster's Wood's (M)

In you of Nicco

lished by Sandoz, of Paris. The line taken is that of attack, both upon Ultramontaniam and upon the reactionary part of the late legislation of Prussia. The work ought to be translated.

Études Diplomatiques sur la Question d'Orient, a French work, published by Ackermann, of Munich, comes, we are told, from the pen of Count Greppi, an Italian diplomatist. Only the first volume has reached us as yet. It begins with the rise of the Greek insurrection, and ends with the battle of Navarino. It is a clear and carefully-written history, but defaced by a great number of printer's errors.

We have to acknowledge the receipt of the *St. Andrews University Calendar* for 1874-75, a sensibly-written volume of reference which Messrs. Blackwood publish in a neat and handy form.

LIST OF NEW BOOKS.

Theology.

- Chambers's (J. C.) *Destruction of Sin*, 12mo. 5/ cl.
 Conway's (M. D.) *Sacred Anthology*, 2nd edit. 8vo. 12/ cl.
 Hints to Church Workers, 16mo. 1/4 cl.
 Holden's (H. W.) *Way of Salvation*, cr. 8vo. 3/6 cl.
 Lange's (J. P.) *Revelation of St. John*, royal 8vo. 21/ cl.
 Lee's (R.) *Sermons*, 8vo. 12/ cl.
 Michell's (Rev. W.) *Gospel Story*, Vol. 2, new edit. 12mo. 3/6 cl.
 O'Connor's (Rev. W. A.) *Commentary on the Gospel of St. John*, cr. 8vo. 10/6 cl.
 Our Curate's Budget, 2nd series, Vol. 9, 12mo. 2/ cl.
 Paisley's (Rev. R.) *Sermons*, chiefly on the Life and Character of the Day, cr. 8vo. 7/6 cl.
 Salaman's (A. A.) *Footsteps in the Way of Life*, 2nd edit. cr. 8vo. 5/6 cl.; cheap edit. cr. 8vo. 3/6 cl.
 Wilberforce's (S.) *Speeches on Missions*, cr. 8vo. 7/ cl.

Philosophy.

- Newman's (J. H.) *Essay in Aid of a Grammar of Assent*, 4th edit. cr. 8vo. 7/6 cl.
 Spencer's (H.) *Descriptive Sociology*, No. 3, Div. 1, fol. 16/ swd.

Law.

- Davidson's (C.) *Concise Precedents in Conveyancing*, 9th ed. 16/

Fine Art.

- Birch's (J.) *Country Architecture*, 4to. 42/ cl.
 Colling's (J. K.) *Examples of English Medieval Foliage and Coloured Decoration*, 4to. 42/ cl.
 Technical Drawing and Design for Students in Architecture, 1/6

History.

- Brackenbury's (H.) *Ashanti War, a Narrative*, 2 vols. 25/ cl.
 Campanella's (G. M.) *My Life and What I Learnt in It*, 14/ cl.
 Clarke's (J. F.) *Autobiographical Recollections of the Medical Profession*, cr. 8vo. 10/6 cl.
 Cox's (G. W.) *The Crusades*, 18mo. 2/6 cl.
 Guizot's *History of France*, trans. by R. Black, Vol. 3, 24/ cl.
 Kéble (Rev. J.), *Memoir of, by Sir J. T. Coleridge*, 4th ed. 6/ cl.
 Knox (J.), *Life of, by T. McCrie*, new edit., edited by A. Crichton, 12mo. 3/6 cl.
 Napier's (J.) *Manufacturing Arts in Ancient Times*, 6/ cl.
 Napoleon III., *Life of, by B. Jerrold*, Vol. 1, 8vo. 18/ cl.
 Balston's (W. R. S.) *Early Russian History*, cr. 8vo. 5/ cl.

Geography.

- Butler's (Major W. F.) *Great Lone Land*, 6th ed. cr. 8vo. 7/6 cl.
 Rae's (W. F.) *Westward by Rail*, 3rd edit. 12mo. 4/6 cl.
 Satchel Guide for the Vacation Tourist in Europe for 1874, 9/ cl.
 Thomson's (A.) *Atlas of Scripture Geography*, 12mo. 1/6 cl.

Philology.

- Cicero *Orations Selectæ*, with English Commentary by C. Anthon, new edit. 12mo. 6/ cl.
 Collins's *Academic Progressive Reader*, Fourth Book, 1/3 cl.
 Furness's (Mrs. H. H.) *Concordance to Shakespeare's Poems*, 18/ cl.
 Jackson's (G.) *Latin Tyro's Guide*, new edit. 12mo. 1/6 cl.
 Wanostrucht's (N.) *Grammar of French Language*, revised by J. C. Tarver, new edit. 12mo. 4/ bds.

Science.

- Baillon's *Natural History of Plants*, Vol. 3, royal 8vo. 25/ cl.
 Bateman's (J.) *Monograph of Odontoglossum*, imp. fol. 147/ cl.
 Brown's (R.) *Manual of Botany*, cr. 8vo. 12/6 cl.
 Clay's (C.) *Complete Handbook of Obstetric Surgery*, 3rd ed. 6/6 cl.
 Crookes's (W.) *Handbook of Dyeing and Calico Printing*, 42/ cl.
 Harris's (Rev. J.) *Easy Exercises in Arithmetic*, 1/ cl. swd.
 Johnson's (Rev. S. J.) *Eclipses, Past and Future*, 4/ cl. 1p.
 Middleton's *Arithmetical Cards*, Stand. 2, 32mo. 1/ packet.
 Moore's (J.) *Outlines of Veterinary Homoeopathy*, 7th edit. 5/ cl.
 Parrish's (E.) *Treatise on Pharmacy*, 4th edit. 8vo. 31/6 cl.
 Sharp's (W.) *Essays on Medicine*, 10th edit. 8vo. 15/ cl.
 Southall's (W.) *Organic Materia Medica of the Pharmacopœia*, cr. 8vo. 2/6 cl.

General Literature.

- Albrich's (T. B.) *Prudence Palfrey*, 12mo. 2/ bds.
 Facts and Fancies of Salmon Fishing, by Clericus, cr. 8vo. 6/ cl.
 Peel's *Paradise*, new edit. complete, 4to. 7/6 cl.
 Gordie's *Tryst*, 12mo. 1/ cl.
 Gilded Age, a Novel, by Mark Twain and C. D. Warner, 2/ bds.
 Goodson's (H. F.) *Shakespeare, his Religious and Moral Sentiments*, 12mo. 1/6 cl.
 Honeymoon (The), Remembrance of a Bridal Tour in Scotland, by Count de Medina Pomar, 2 vols. cr. 8vo. 31/ cl.
 Kingsley's (H.) *Regional Hetherage*, 3 vols. cr. 8vo. 31/6 cl.
 Newman's (J. H.) *Loss and Gain*, 6th edit. cr. 8vo. 5/6 cl.
 Seyd's (E.) *Bank of England Note Issue and its Error*, 7/6 cl.
 Frank's (W.) *Six Speeches on Financial Reform*, 2/6 cl. limp.
 Tylter's (C. C. F.) *Miss Judith*, new edit. cr. 8vo. 6/ cl.
 Webster's (R.) *Principles of Monetary Legislation*, 8vo. 7/6 cl.
 Wood's (Mrs. H.) *Master of Greylands*, cr. 8vo. 6/ cl.

TOMMASEO'S LYRICS.

In your late obituary notice (*Athenæum*, May 16) of Niccolò Tommaseo, a passing allusion is made to

his earlier lyrical poetry. Any countryman of his, looking, years ago when it appeared, into the slender collection of these verses, must have been struck by their not being chiefly concerned with public events and interests; inevitably a rare exception in those dark yearning-days of the Italian Muse. Perhaps the two translated specimens which I offer of their delicate and romantic tone may not be unacceptable to some of your readers.

D. G. ROSSETTI.

I.—THE YOUNG GIRL.

EVEN as a child that weeps,
 Lulled by the love it keeps,
 My grief lies back and sleeps.

Yes, it is Love bears up
 My soul on his spread wings,
 Which the days would else chafe out
 With their infinite harassings.
 To quicken it, he brings
 The inward look and mild
 That thy face wears, my child.

As in a gilded room
 Shines 'mid the braveries
 Some wild-flower, by the bloom
 Of its delicate quietness
 Recalling the forest-trees
 In whose shadow it was,
 And the water and the green grass:—

Even so, 'mid the stale loves
 The city prisoneth,
 Thou touchest me gratefully,
 Like nature's wholesome breath:
 Thy heart nor hardeneth
 In pride, nor putteth on
 Obsequance not its own.

Not thine the skill to shut
 The love up in thine heart,
 Neither to seem more tender,
 Less tender than thou art.
 Thou dost not hold apart
 In silence when thy joys
 Most long to find a voice.

Let the proud river-course,
 That shakes its mane and champs,
 Run between marble shores
 By the light of many lamps,
 While all the ooze and the damp
 Of the city's choked-up ways
 Make it their draining-place.

Rather the little stream
 For me; which, hardly heard,
 Unto the flower, its friend,
 Whispers as with a word.
 The timid journeying bird
 Of the pure drink that flows
 Takes but one drop, and goes.

II.—A FAREWELL.

I SOOTHED and pitied thee: and for thy lips,—
 A smile, a word (sure guide
 To love that's ill to hide!)
 Was all I had thereof.

Even as an orphan boy, whom, sore distress'd,
 A gentle woman meets beside the road
 And takes him home with her,—so to thy breast
 Thou didst take home my image: pure abode!
 'Twas but a virgin's dream. This heart bestow'd
 Respect and piety
 And friendliness on thee:
 But it is poor in love.

No, I am not for thee. Thou art too new,
 I am too old, to the old beaten way.
 The griefs are not the same which grieve us two:
 Thy thought and mine lie far apart to-day.
 Less than I wish, more than I hope, always
 Are heart and soul in thee.
 Thou art too much for me,
 Sister, and not enough.

A better and a fresher heart than mine
 Perchance may meet thee ere thy youth be told;
 Or, cheated by the longing that is thine,
 Waiting for life perchance thou shalt wax old.
 Perchance the time may come when I may hold
 It had been best for me
 To have had thy ministry
 On the steep path and rough.

THE LIBRARY OF THE LATE SIR WILLIAM TITE.

THE sale of Sir William Tite's collection of books, autographs, and engravings concluded on Saturday. The entire sale produced 19,943l. 6s. In our last two numbers we gave a selection of the principal works sold during the first eleven days, and proceed to extract those of the last five. The Ghost of Richard III., by C. Brooke, small 4to., 1614, totally unknown to our poetical antiquaries and commentators on Shakespeare, 43l. 10s.—True Loyalist, a diminutive 18mo. volume of Chevaliers' songs, evidently secretly printed in Scotland in 1779, probably priced sixpence, 10l. 5s.—Southey's Correspondence, 2 vols., containing 231 autograph letters addressed to him, 68l. 10s.—Speculum Vitæ; the Myrrour of Life, in verse, formerly attributed to the Hermit of Hampole, but now known to have been translated from the Latin of John Waldby by William of Nassington, manuscript of the fourteenth century, on vellum, 40l.—Stukeley's Common-Place Book, autograph MS., 84l.—Earl of Surrey's Songs and Sonnets, the small 4to. edition of 1561, cropped to make it apparently pass for the small 8vo. first edition, wanting the imprint, 46l.—Symon, the Wretched Anker (Anchorite) of London Wall, his Fruyte of Redempcyon, small 4to., printed in 1532 by Wynkyn de Worde, 20l. 10s.—Testamentum Novum Græce, printed by Blaeu in 1633, with autograph of John Evelyn, purchased at Daniel's sale for 22l., now re-sold for 63l.—Nouveau Testament, traduit par J. Corbin, 2 vols., 16mo., Paris, 1661, 30l. 10s.—Nouveau Testament, traduit par les Theologiens de Louvain, 8vo., Bourdeaux, 1686, remarkable for the insertion of Mass, Purgatory, &c. in the Sacred Text, and, when the fraud was discovered, most rigidly suppressed, 107l. 10s., having cost Sir William 62l. in Bishop Daly's sale.—New Testaments by Tyndale, all imperfect, sold for high prices, that of 1534 for 42l. 10s., of 1536 for 37l. 15s., of 1549 and 1552 for 17l. each, of 1561 for 48l.—Voragine's Legenda Aurea, printed in 1527 by Wynkyn de Worde, 53l.—Walton's Angler, the first five editions published by the author, 68l.—Wycliffe's Version of the New Testament, a MS. of the fifteenth century, 241l., and his Version of the Four Gospels, also a MS. of the fifteenth century, 108l.—Vademecum for Malt Worms, two parts, 20l.—Amongst the autograph letters, Lord Bacon's sold for 21l.; J. Boswell's, 17l.; George Villiers, Duke of Buckingham, 17l. 10s.; R. Burns, 25l.; Charles I., 10l.; Kitty Clive, 11l.; Coleridge, 12l. 10s.; Cowper, 7l.; Oliver Cromwell, 106l.; Dryden, 25l.; Foote, 7l. 15s.; Gainsborough, 9l. 15s.; Garrick, 8l. 8s.; Gibbon, 9l. 10s.; Goldsmith, 60l.; Nell Gwynne, 28l.; Hume, 18l. 10s.; Johnson, 13l. 10s.; Lamb, 14l. 5s., and his Dissertation on Roast Pig, 34l.; Archbishop Leighton, 18l.; Mary Queen of Scots, 95l.; Pope, 11l.; Rabelais, 62l.; Schiller, 17l. 10s.; Southey, 7l. 7s.; Sterne, 13l.; Swift, 18l. 5s.

ROHLFS' 'MOROCCO'.

Weimar, June 1, 1874.

In the interest of truth, I must request you to insert the following answer to a review, in Nos. 2430 and 2431 of the *Athenæum*, of the English translation of my 'Mein erster Aufenthalt in Marokko,' Bremen, Kühtmann, 1873.

The above-named German work, of which, at my wish, Messrs. Low caused an English translation to be made, was solely and entirely composed by me in the year 1873, for the purpose of presenting to the public a general picture of Morocco based on the latest information. To make the book more attractive, and especially as it had not previously been published in a connected form, I combined the account of my travels in 1861-1863 with my general observations.

It is true that the account of my residence in Draa and Taflet was published in Petermann's Journal for 1863, and that other chapters of the book (and this the reviewer, from his accusation that "the book was not composed" by me, seems not to have known) had appeared previously to its publication in various German geographical journals. Thus, the chapters entitled "Diseases of

Morocco," "City of Uesan," "Fez," "Consulates," "Climate and Soil," "Population," had appeared in different numbers of the *Ausland* for 1871 and 1872; the chapter on "Religion" in Nos. 310, 346, and 361 of the *Globus* for 1871.

The statement of these facts proves, I think, that the assertion that "the German edition was also not written by me" may be designated a *deliberate falsehood* (eine *wissentliche Unwahrheit*); for I take it for granted the reviewer is a geographer. That all these chapters had thus previously appeared, though in a different form and *unconnected*, my German publisher knew. Messrs. Low, however, had no knowledge of it, and I did not consider it necessary to inform them of it, as they had simply to do with a translation of my German work.

Having thus, I trust, proved the authorship of the book to be mine, I should like, also, to show that the reviewer, purposely it would seem, has been at pains to place much in a false light, and to give false impressions of other things, by quoting mere isolated sentences.

What is the meaning of the reviewer's surprise when he says, "The present Sultan of Morocco, Sidi Mohammed ben Abd er Rahman," &c. When, in the beginning of the year 1873, I am writing a book on Morocco, the subject of which is comprised within the limits of a journey performed in 1861-63, can I be thinking of Mulei Hassan? How pitiful it is to bring forward such things in a review!

The critic wonders I have not become better acquainted with Arabic than to allow such phrases as "Lah ilah il Allah, Mohammed resul ul Lah" to stand. The learned reviewer does not say how he would write the sentence, or how he would write the others he complains of. I can assure him that in Germany no Orientalist, unless he used the orthography of the Oriental Society or Lepsius's "Standard Alphabet," would write otherwise than I have done. Moreover, he cannot have read the foot-note on page 8 of the German edition. Without claiming to be an Orientalist, I can assure the critic that "ma ma" would be understood by no one, or, at all events, the people could only have supposed that I was crying out for my mother, for my *mama*. But *el ma*, or, as pronounced, *l'ma*, would be at once understood by every one. Still more unfortunate is the critic's suggestion that what I probably intended to write was "moye," an expression which is only met with east of Tripoli, and which I was at that time entirely unacquainted with in Morocco.

With the German edition there is no map; I therefore attached but little importance to the English map, and, indeed, do not think it any great matter whether it agrees with the text or not. Any one who may feel a greater interest in the work and may wish to study the country from it, can always refer to Petermann's maps of my journeys. I have taken the liberty of sending you Plate IV. of Petermann's Journal for 1865, for your reviewer, which I trust will make clear to him how I, after often going out of my way, and at first finding myself on the road to Tetuan, arrived after a three days' march at Tleta Risana; and that this place is halfway between Tangiers and L'xor, and therefore a good day's march from each place. And if your reviewer reads the first chapter through carefully, he will find that I was perfectly justified in saying, as I do on page 23 of the German edition (I have not seen the English translation yet, but presume it is correct), "I was ashamed after a three days' journey, and under such circumstances, to return." True, the sentences quoted, "half-way between Tangiers and L'xor," and "half-way," and "after only three days," could give the public only a false impression. The reviewer seems not to have noticed that I did not go straight, but by a round-about way to Tleta Risana.

Your reviewer thinks I should have given the account of my being attacked in the same words as in Petermann's Journal, and also mention that it had appeared there. I beg to inform him that the incident happened to me, and I was perfectly free to say as much or as little about it as I liked,

the main thing being that the truth was adhered to. However, in order to remove your reviewer's scruples on account of my not having alluded to the *Mittheilungen*, *Ausland*, and *Globus*, in which papers portions of my work had already appeared, I beg to refer him to the reviews in those journals of my German work, 'My First Residence in Morocco,' and hope he will thereby be convinced that the German edition was "composed" by myself.

GERHARD ROHLFS.

* * Had the work in question been represented in the first instance as being what it is now shown to be, there would have been no room for doubt as to its authenticity. And had the author's own title of his German work, 'My First Residence in Morocco,' been retained, instead of the catching title, 'Adventures in Morocco,' and the English edition openly declared to be a translation; and further, had not Dr. Rohlfs' own "Vorwort" been superseded by a clever, but certainly misleading—we are far from saying "intentionally" misleading—"Introduction" by Mr. Winwood Reade,—the true character of the work would have been sufficiently manifest. Though, even then, we should not have had the remotest idea that the German edition itself was little more than a compilation, or "composition," of articles already published, not merely in Petermann's *Mittheilungen* for 1863, but likewise in *Ausland* for 1871 and 1872, and the *Globus* for 1871. Had Messrs. Low & Co. themselves been aware of this fact, which Dr. Rohlfs deliberately avows he "did not consider it necessary to inform them of," we hardly think they would have announced the English translation as a "new work."

For our own part, we must confess that we are not specially acquainted with the above-named geographical journals. But when we saw that the English work before us was based on a journey performed in the years 1861-1863, we naturally turned to Petermann's *Mittheilungen*, to see what was said on the subject at the time, the result being as appears in our review.

Still, whatever doubts were thereby raised in our mind as to Dr. Rohlfs' share in the composition and publication of the English work, we certainly never asserted that "the German edition was also not written by him"; all that we ventured to remark being, that "it is not at all clear that even the German edition was 'composed' by Dr. Rohlfs himself"; and seeing the way in which the work has been produced in England, we cannot but feel that we were justified in what we then said.

The intemperate language in which this unfounded charge is brought against us we exceedingly regret for the sake of the distinguished traveller himself, who, if he will but calmly peruse our article, will perceive that our sincere desire was to speak only well of him personally, and that our intention most assuredly was not to place anything in a false light or to give false impressions, by quoting isolated sentences, or otherwise. We should now much prefer not to notice Dr. Rohlfs' further remarks on our article; but "in the interest of truth," we are bound to do so. We therefore reply to them in the order in which they stand.

In a work professing to be "recently composed," and intended to convey "the latest information," it was but reasonable to expect that the author would notice, if only in a foot-note, the death of the one sultan and the accession of the other, without leaving this task to a "translator." Dr. Rohlfs states, both here and at the commencement of his letter, that his German work published by Kuntmann was composed in the year 1873. He must allow us to say that this is a mistake. The work, though bearing on its title-page the year 1873, was not only composed, but printed and published, in the preceding year. The author's "Vorwort" is dated "Weimar, September, 1872," and we have seen a printed copy of the work with the same date, "1872," in Dr. Rohlfs' own handwriting.

We beg leave to differ from the author as to the correctness of his representation of the Moslem confession of faith, "Lah ilah il Allah,

Mohammed resul ul Lah," which, we should rather write "La illah il Allah, Mohammed resul Ullah." It is not a question of the pronunciation of the words, which is the same either way, but of the spelling of the name of the Deity, which, whether in the grammatical form of "Allah," or "Illah," or "Ullah," we should imagine almost every one to know, is a single word written with a double l. The negative "la," too, is, we think, pretty generally known to have no final h. We had not read the foot-note in page 8 of the German edition, for the simple reason that we did not know, nor were we bound to know, of its existence; but now that we have seen it, we have nothing to alter in what we said. As to "El ma," we, of course, bow to the author's superior local knowledge. But our main objection was to "El ma," which Messrs. Low & Co. have admitted to be a printer's error. And we may remark that in our article it is not printed "ma ma," but "Ma! ma!"

We do not at all agree with Dr. Rohlfs as to its being of little importance whether or not the work has a map, or whether that map agrees with the text or not. We repeat that the map accompanying the work is totally misleading. The publishers have stated that "the Route map was laid down by Dr. Rohlfs himself," and they have submitted to us the original German map, part of one published by Dr. Petermann, which Mr. Weller took as his model. On comparing it with the one that Dr. Rohlfs has now sent us, we find the two differ most materially, the only route laid down on the former "by Dr. Rohlfs himself" being that of his second journey in Morocco,— "Rohlfs' zweite Reise," as it bears on its face,—with the introduction, however, of a direct route from Tetuan to Kasr el Kebir (L'xor), which the traveller does not appear to have ever taken. Now that we have Dr. Petermann's excellent map of 1865 before us, we can trace on it the author's route on his first journey described in the present work; though even on this map the distance from Tangiers to Tleta Risana in a direct line, "as the crow flies," is nearly twice as far as it is from the latter place to L'xor.

And, lastly, had Dr. Rohlfs, when he sent his German work to England for translation and publication, been as explicit as he now is in stating all the publications in which the contents of that "new work" had already appeared, this very unpleasant discussion would never have arisen.

Literary Gossip.

It is said that Mr. John Forster's next work is likely to be a biography of Swift, for which he has collected a valuable mass of materials, including not a few unpublished letters of the famous Dean.

MR. GEORGE SMITH, of the British Museum, has just arrived from the expedition to Assyria, undertaken on behalf of the Trustees. Mr. Smith's collections are following by steamer, and include, it is said, some curious and interesting objects of antiquity.

SIR GARDNER WILKINSON has presented to the Governors of Harrow School his collection of coins; in number about one thousand. It will be remembered that he before gave to the same body (for the purpose of founding a museum at the school) his large and most valuable collection of Egyptian, Greek, and other antiquities.

THE principal questions to be submitted to the Conference of Diplomatic and Military Representatives, who, in response to Prince Gortschakoff's invitation, will assemble at Brussels on the 27th of July, are to be dealt with in a forthcoming work by Mr. Sutherland Edwards, who proposes to describe from actual observation the practice of invading armies in regard to requisitions, contributions, and

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forced labour; fines, pillage, and incendiarism; the taking of hostages, the general repression of illegitimate warfare, and the bombardment of fortified and unfortified towns. His book will be called 'The Germans in France: Notes on the Method and Conduct of the Invasion, the Relations between Invaders and Invaded, and the Prussian Laws of War.'

MESSRS. A. & C. BLACK have in the press a work on Education, by Dr. Donaldson, Rector of the Edinburgh High School. It is entitled 'Lectures on the History of Education in Prussia and England, and on Kindred Topics.'

SHORTLY before his lamented death last summer, Mr. Thornton Hunt placed in the hands of Mr. Townshend Mayer, of Richmond, the papers of Leigh Hunt for examination, and such public use as he might deem expedient. These papers comprise a large amount of unpublished matter, particularly plays, more or less complete, note-books, and a mass of correspondence, ranging over fifty years, with the most celebrated of Leigh Hunt's contemporaries, and are said to throw light on many matters of literary interest, and especially on several passages in Leigh Hunt's own life. Mr. Townshend Mayer has decided to use some of these letters as materials for a series of articles, the first of which will appear in one of the magazines in July, and will be entitled, 'Leigh Hunt and B. R. Haydon.' Several letters from Haydon will be given in their entirety.

PROF. J. B. MAYOR, of King's College, London, late Fellow and Tutor of St. John's College, Cambridge, is preparing an edition of 'Cicero de Natura Deorum,' with English notes.

THE Camden Society has obtained leave from the Earl of Verulam to print his copy of Justice Croke's judgment in the Ship-Money case, with autograph corrections by the Judge.

MR. GOLDWIN SMITH has written a letter to an Oxford paper on University Reform. He is anxious that the Colleges should be moulded to suit the interests of the University, but that they should retain their individuality. Caution, he thinks, ought to be exercised in relaxing the restrictions on celibacy. The income of a certain number of Fellowships should be applied to the support of libraries, laboratories, and special research; but he would not devote the whole funds to research, or treat education as only a secondary matter. He disapproves of increasing the value of scholarships, and would make the elections to college tutorships public acts of the Colleges. He approves of the affiliation of local institutions; but "paying," he says, "for the education of great cities, which are well able to pay for themselves, and if they were in America would have done it twice over, is not a proper use of academical funds, at least till all academical purposes have been exhausted." He adds:—

"The question as to the graduation of women seems to be happily settled by their admission to degrees at the University of London. That University allows students to reside at home, and does not subject them to that high competitive system which it is generally thought would be dangerous to women, but without which Oxford would hardly get work enough out of students of the wealthier class, or offer merit a fair chance of rising under a plutocracy. If the question presents itself to Oxford again, it should be remembered

that there are two distinct parts of it; and that, supposing it decided, contrary to the present judgment of most authorities, that the same final education is good for men and women, it would not follow that they should be educated in the same place."

At the Thirty-seventh Annual Meeting of the Union of Mechanics' Institutes of Yorkshire held at Ripon the other day, it was stated that the institutions connected with the Union numbered 136, having an aggregate membership of 28,000, and 175,000 volumes in their libraries.

M. J. VAN PRAET has continued his political essays commenced in 1867 by the publication of a new volume, 'Essais sur l'Histoire Politique des Derniers Siècles,' which extend from the Treaty of Utrecht to the American Revolution. We find in them an account of Bolingbroke's negotiations, and an attempt at rehabilitating the infamous Cardinal Dubois.

A PORTION of a new Free Library, that part of it appropriated to newspaper and magazine literature, has just been opened at Galashiels. The most important part of the building, that to be devoted to books and general literature, will not be ready for some weeks. We hear that above 2,000*l.* has been subscribed to promote the object.

DR. G. BÜHLER, who has been commissioned by the Bombay Government to examine and catalogue the Sanskrit and Prakrit manuscripts in Western India, has lately examined a valuable collection of rather old palm-leaf MSS., in the possession of the Jain community at Jessalmere. In the *Sitzungsberichte* of the Academy of Berlin, for March 30, 1874, Prof. Weber has published a letter from Dr. Bühler, which contains an interesting account of this collection. From a rough list compiled some ninety years ago which was shown to him, Dr. Bühler infers the library must at that time have counted some 450 works. Many of them, however, have since been destroyed; of others only fragments are left. The collection is, nevertheless, of very great value, partly on account of the age and excellent condition of the manuscripts which have been preserved, partly because there are found among them copies of several important works which were either entirely unknown, or, most of them, are extremely rare. Of great historical interest is an artificial epic by Bilhana, the subject of which forms the history of three kings of the older Chálukya line of Kalyáni, who reigned in the eleventh century A.D., viz., Somesvara I. and II., and Vikramádityadeva, surnamed Tribhuvanamalla. The discovery of a commentary on the homonymous part of Hemachandra's dictionary, composed by the author himself, shows that the late Dr. Goldstücker was right in asserting the authenticity also of that portion of the work. Although the property of the Jain colony, the library contains few Jaina works, but mostly works belonging to Brahmanical literature. A considerable service might be rendered to Sanskrit studies if the Bombay Government would get unique MSS. in this collection copied, and old MSS. of important works collated by trustworthy pundits.

MR. MORTIMER COLLINS has in the press a three-volume novel, called 'Frances.'

LOVERS of Eastern literature will be glad to learn that M. Alfred von Kremer, the author of 'Die Herrschenden Ideen des Islam,' will

shortly publish a book on 'The History of Civilization during the Times of the Khalifs,' in two volumes. The first will contain a picture of the political and statistical condition of the Khalifate during the Ommeyyades and the first Abbassides, whilst the second will give us a sketch of the social and domestic life of the Arabs of that period. Herr von Kremer has lived for a long time in Asia, where he collected most valuable manuscripts to serve his investigations. His work will probably be translated into English.

WE hear that Kabuli Pasha, the Turkish Ambassador at the Austro-Hungarian court of Vienna, is engaged in writing a Turkish History of Rome.

M. THÉODORE JUSTE has published another of his biographies of "Les Fondateurs de la Monarchie Belge." His subject this time is, Alexandre Gendebien, Member of the Provisional Government and of the National Congress.

THE death is announced of Prof. Ussinger of Kiel. He was well known by his historical works on the relations of Denmark and Germany, and was Secretary of the Historical Society of the Duchies of Sleswick-Holstein and Lauenburg.

FROM Germany we hear that the new work of Gregorovius, 'A History of Lucrezia Borgia,' which has attracted much attention, has reached a second edition. An addition to the innumerable works on Goethe is 'Goethe's Leben und Schriften,' by Karl Goedeke.

M. PETERSEN, of Christiania, writes to us:—

"The Norwegian poet, Jonas Lie, on his return from Rome some weeks ago, where he has lived for several years, has published a new and interesting tale, 'Lodsen og hans Hustru' ('The Pilot and his Wife'). It has been eagerly looked for by the public, and it is making a greater sensation in Norway than any other novel of the day. The plot of the tale has been taken from the life of seamen on the southern coast of Norway. The characters are well drawn, and the poet's pictures of nature and human life are lively, and are richly coloured. One would almost think that the author had been a sailor all his days, with such an astonishing vividness is the life on board ship described in his book. I am inclined to think that the author has succeeded in pointing out the way to be taken by naval story-tellers who may wish to meet the exigencies of the times. At any rate, I am sure that 'The Pilot and his Wife' will be warmly welcomed everywhere, and perhaps it will not be found least interesting in England. Englishmen are likely to sympathize with this fresh and spirited story of a sailor's love and a sailor's life."

SCIENCE

The Moon, considered as a Planet, a World, and a Satellite. By James Nasmyth and James Carpenter. (Murray.)

WE have no popular physiographical account of the Moon which can be compared with the one furnished us by Messrs. Nasmyth and Carpenter. We have here an elaborate and detailed account of the various characteristic features of the Moon's surface, illustrated by exceedingly beautiful plates, which are well calculated to bring the matter vividly before the reader. Indeed, these plates form the distinguishing feature of the volume. They have been produced in the following way. Careful drawings were made of various

portions of the Moon's surface, under conditions most favourable for telescopic view; "these drawings," say the authors,—

"were again and again repeated, revised and compared with the actual objects, the eye thus advancing in correctness and power of appreciating minute details, while the hand was acquiring by assiduous practice the art of rendering correct representations of the objects in view. In order to present these illustrations with as near an approach as possible to the absolute integrity of the original objects, the idea occurred to us that, by translating the drawings into models, which when placed in the Sun's rays would faithfully reproduce the lunar effects of light and shadow, and then photographing the models so treated, we should produce most faithful representations of the original. The result was in every way highly satisfactory, and has yielded pictures of the details of the lunar surface such as we feel every confidence in submitting to those of our readers who have made a special study of the subject."

An idea of the details of the lunar surface is, perhaps, better conveyed to the generality of persons by the photographs thus produced than by the telescope itself, for the various details in the Moon itself are not all equally visible under the same conditions, and besides, it requires considerable practice to render the student to be able really to see what is to be seen by means of a telescope. As the authors themselves justly say, "After all, it is the eye that sees, and the best telescopic assistance to an untrained eye is of small avail. The eye is as susceptible of education and development as any other organ; a skilful and acute observer is to a mere casual gazer what a watch-maker would be to a ploughman, a miniature painter to a white-washer." It is to be observed that these remarks are here made by gentlemen well qualified to give an opinion. Mr. Nasmyth's careful observation of the Moon extends over a period of thirty years. Mr. Carpenter is well known as presiding specially over the Equatorial in Greenwich Observatory, and his accuracy in drawing freehand sketches of the phenomena observed is not second to that of any other observer. If these remarks be borne in mind by the purchasers of telescopes, much disappointment will be saved, and the truth will be appreciated that time and trouble must be expended in becoming acquainted with the use of this as of every other instrument. The fact, however, enhances the value of such a work as the present, which presents at once many things which really only the practised eye can learn from the telescope itself. And although a picture must always be inferior to the real object, and, above all, useless for the purposes of new discovery, still the method in which these have been formed, and the excellence of the photographs, places them in the very first rank. Besides the photographs of special portions of the Moon, there is one of the full Moon itself, which the reader will do well to compare carefully with the "picture map,"—a most useful plate accompanied by a reference catalogue of the chief craters.

It is interesting to know what is the minuteness of detail in which we can see the lunar features. "With a power as small as 30 or 40 many exceedingly delicate details on the Moon are visible to an eye that is familiar with them under higher powers. With 200 we may say that every ordinary detail will come out under favourable conditions; but when minute points of structure, mere nooks and corners, as it were,

are to be scrutinized, 300 may be used with advantage. Another 100 diameters almost passes the practical limit." We can thus gain an idea of the actual size of the smallest object visible under the most favourable circumstances. If we bear in mind that a linear mile at the Moon corresponds to an angle of 0·87 of a second, and that "perhaps the smallest angle that the eye can without assistance appreciate is half a minute," we see that an object 200 yards across would thus, with a magnifying power of 300, be just brought into view as a point, but its shape could not be determined.

The various features of the lunar surface are divided by the authors, roughly speaking, into four classes, namely, craters, great ring formations not manifestly volcanic, peaks and mountain ranges, cracks and radiating streaks. There can be no doubt that the craters in the Moon are volcanic formations, and this is rendered ocularly more evident by the sixth plate, in which a picture of a piece of the Moon is placed alongside of a picture, similarly taken, of the terrestrial region about Vesuvius. The general features of most lunar craters consist of a perfect ring of mountains surrounding a nearly level surface slightly depressed below the general surface of the Moon, and in the middle of which stands a conical mountain. The diameters of the rings vary very greatly, from the size of terrestrial craters up to the enormous size of 78 miles. The history of the formation of these craters is gone into at considerable length in Chapter VIII, from a perusal of which it will be seen how very much more energetic volcanic action must have been on the Moon than on the Earth. Indeed, the greater number of the craters on the Earth are at the tops of volcanic mountains, which have been built up gradually by action, to which our authors give the name of *exudative* as opposed to *eruptive*, and to which the formation of the peaks and mountain ranges on the Moon seems principally due. For but little effect in producing mountain ranges on the Moon seems to be attributable to gradual rising or crumpling of the crust owing to its shrinking. To this cause, however, accompanied by the expansion of the materials of the crust on solidifying, our authors attribute the preparation of the ducts through which the volcanic matter has eventually been discharged from the interior. As to the great ring formations not manifestly volcanic, greater difficulty presents itself, owing to their size. The Mare Crisium is nearly 300 miles in diameter. The hypothesis which seems, perhaps, most tenable is that of Prof. Dana, who conceives those places to be the result of the continued ebullition of a large tract of the Moon's surface, and to have been formed by an action analogous to that which is exemplified on the Earth in the crater of Kilauea, in the island of Hawaii. A very remarkable feature of the Moon's surface consists in the cracks and radiating streaks which are found all over it, but more especially connected with certain localities. The bright streaks invariably diverge from some crater. "The most remarkable bright-streak system is that diverging from the great crater Tycho. The streaks that can be easily individualized in this group number more than one hundred, while the courses of some of them may be traced through upwards of six hundred miles

from their centre of divergence." They are not seen under all conditions of sunlight, and are seen best under direct incidence of the Sun's rays. They appear to be formed of some highly-reflecting substance, and, in this respect, only exhibit a particular case of the great variety in the reflective powers of different parts of the Moon's surface. They traverse "over plains, mountains, craters, and all asperities, holding their way totally regardless of every object that happens to lie in their course." This seems to lead to the inference that they are of later formation than the features which they traverse. There are numerous other circumstances indicating the succession in which events occurred on the Moon's surface. For instance, though we frequently see a smaller crater overlapping and partially obliterating a larger one, we never see the reverse,—a fact which clearly indicates the gradual decay of the energy of the volcanic action. The fact that the bright streaks are invariably found diverging from a crater "impressively indicates a close relationship or community of origin between the two phenomena. It is no less clear that the actuating cause or prime agency must have been very deep-seated." Our authors' natural history of the streaks is that an upheaval under a crater gave rise to radiating cracks, up which molten matter welled with no great violence, inasmuch as the streaks are level or nearly level with the surrounding surface. The cracks seem closely related to the radiating streaks, and, in many instances, diverge also from centres.

The chapter entitled 'The Chronology of Formations' will be found an interesting one, especially in those portions which deal with the supposed recent alterations in the crater Linné, "which was for a considerable period declared, upon the strength of observations of very promiscuous character, to be varying in form and dimensions almost daily; but the alleged constant changes of which have since been tacitly regarded as due to varying circumstances of illumination, induced by combinations of libratory effects with the ordinary changes depending upon the Sun's rays as due to the age of the Moon." Schmidt, however, who first observed the supposed change, is still of opinion that it is an instance of actual change, and there is no one who is better entitled to speak from long and careful labours in connexion with the Moon's topography. There can be little doubt that, although volcanic action may have ceased for centuries, and although the action of air and water cannot take place, still the great differences of temperature to which the Moon's surface is exposed in the course of each lunation must exercise a moving force on the substances of which it is composed, which may result in actual changes of form. From observations by Lord Rosse and others, it is inferred that the difference in temperature between night and day on the Moon is probably not less than 500° Fahrenheit. This is owing to the absence of any atmosphere comparable with that which surrounds our planet. The question of the existence of an atmosphere is briefly touched upon in the volume before us. The only evidence which points to the existence of any atmosphere is that discussed by Sir George Airy, who has pointed out that the value of the Moon's semi-diameter, as deduced from direct measurement, is two seconds of

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angular measurement, or about a thousandth part, greater than that deduced from occultations. This Sir George Airy attributes to one of two causes: either it may be due to irradiation of the telescopic semi-diameter, to which cause (one existing entirely in the retina of the eye) he has, no doubt, that a part, at least, of the two seconds is to be ascribed; or it may be due to refraction by the Moon's atmosphere. Even if the whole were due to this cause, it would indicate an atmosphere having a horizontal refraction of only one second, which is only one two-thousandth part of the horizontal refraction of the Earth's atmosphere. "It seems possible," the Astronomer Royal concludes, "that an atmosphere competent to produce this refraction would not make itself visible in any other way." Mr. Huggins was unable, from careful observation of the spectrum of a star at its occultation, to obtain evidence of any signs of a lunar atmosphere.

We heartily recommend to readers of all classes the volume now before us.

CHEMICAL NOTES.

AFTER Gräbe and Liebermann's celebrated discovery of the artificial production of alizarin, and the consequent introduction of dyes obtained from anthracene, the attention of chemists was directed to a number of substitution-derivatives yielded by this hydrocarbon. The nitro-derivatives, however, received but little attention, in consequence of the peculiar behaviour of anthracene under the influence of nitric acid; the re-action producing oxidized products, and not nitro-derivatives. The subject has been recently studied by Herr E. Schmidt, whose results are at variance with those of Phipson, Bolley, and other chemists who had previously worked in this direction. Schmidt has succeeded in preparing pure chrysene—a hydrocarbon obtained in the dry distillation of organic bodies—and has studied its behaviour with bromine, chlorine, nitric acid, and other re-agents. He obtained chrysene in rhombic tabular crystals, which, though colourless, exhibit an intense reddish-violet fluorescence. Schmidt's 'Beiträge zur Kenntniss des Anthracens und Chrysens' will be found in the last part of the *Journal für Praktische Chemie*.

In the current number of the Chemical Society's *Journal*, Mr. W. H. Perkin describes the action of bromine on alizarin. He thus obtains a substitution-compound, called *bromalizarin*, which, as a dyeing agent, combines with mordants as readily as alizarin, producing colours which are believed to be equally fast. It differs, however, from alizarin in imparting slightly different shades of colour; thus, the reds are less purple, and the purples less blue than those obtained from alizarin. To illustrate these differences, Mr. Perkin's paper is accompanied by samples of actual fabrics printed respectively with alizarin and with bromalizarin.

It was shown, some time ago, by M. Camille Vincent, that methylamine, one of the compound ammonias, existed in wood-spirit or methyl-alcohol. He has since studied the origin of this amine, and communicated his results to the *Annales de Chimie*. It appears probable from these researches, that the methylamines are not produced directly during the carburization of the wood, but that they result from the re-action of ammonia on acetone during the repeated distillation to which the crude spirit is subjected in order to purify it for industrial uses.

Some interesting analyses of specimens of native gold and silver have been lately made by Prof. Church, of Cirencester, and communicated to the *Chemical News*. The nuggets brought home from Ashantee, which, it will be remembered, presented a rich yellow tint, deepened superficially by association with a ferruginous earth, were found to contain 99.4 per cent. of silver,—a rather larger proportion of alloy than might have been expected

from the fine colour of the gold. Some stream-gold from Wanlockhead, in Dumfriesshire, yielded 12.39 per cent. of silver. Although but little is now heard of the gold-fields in southern Scotland, they were at one time of much importance; indeed, the Crawford Moor Mines yielded the gold from which the Scotch regalia were made in 1542, and it was also from this gold that the celebrated bonnet pieces of James IV. and V. were coined. In a sample of Sutherlandshire gold, Mr. Makins has found more than one-fifth its weight (20.78 per cent.) of silver. The specimens of native silver analyzed by Prof. Church came from Allemont, in Dauphiné, and contained a very high proportion of mercury and antimony.

Prof. Rammeisberg has contributed to the recently-published Jubilee volume of Poggendorff's *Annalen* an interesting historical paper, in which he traces the history of mineral chemistry as recorded in the *Annalen* during the past half-century. He refers the great development of this branch of science to the influence of Berzelius and his disciples.

Under the name of *Ludwigite*, Prof. Tschermak describes in his *Mineralogische Mittheilungen* a new mineral from the Bannat. This is of much interest to the chemist, as presenting a combination not previously recognized. In fact, *Ludwigite* consists of borate of magnesia combined with protoxide of iron. Microscopic sections show that the iron-compound does not exist as magnetic ore, mechanically disseminated through the mineral, and it seems probable, therefore, that *Ludwigite* is a true molecular combination of a borate and an oxide.

A resin embedded in the lignite of Dux, in Austria, has been analyzed by Herr Fischer, and appears to be a new species, for which Dr. Doelter proposes the name *Ducite*.

Some experiments made many years ago by M. P. A. Favre tended to show that hydrogen is capable of assuming two distinct allotropic conditions. When set free by electrolysis, the gas is in a peculiarly active condition; and in passing from this state to that of ordinary hydrogen, it disengages a definite quantity of heat. Pursuing his researches on hydrogen, he studied its absorption by palladium, and has recently extended his observations to the condensation of electrolytic hydrogen by platinum-black. These researches show that there is a marked difference between the two cases. With platinum-black the gas is condensed in the condition of ordinary hydrogen, whilst with palladium it suffers a molecular change, whereby it passes into an allotropic condition.

The re-actions which sulphuretted hydrogen exerts on metallic salts have been lately studied by M. Berthelot, with special reference to their thermal relations. His observations have been recorded in a recent number of the *Comptes Rendus* of the Academy of Sciences.

Several analyses of mineral waters have been recorded within the last few weeks. Fresenius has made a very elaborate examination of the water of a newly-discovered spring at Wiesbaden, thus adding another to his numerous analyses of the warm springs in that locality. Bach has examined, with great care, the water of the Kirchof spring at Leipzig, and M. Gorceix has published his analyses of the waters and gases erupted last year from the old volcano of Nisyros in the Grecian Archipelago.

THE ROYAL OBSERVATORY, GREENWICH.

THE annual visitation of the Royal Observatory was held on Saturday last, the 6th inst., and we have before us the usual Report of the Astronomer-Royal to the Board of Visitors. From it we learn that the ordinary work of the Observatory has been carried on with the accustomed regularity in its three great departments of—1, astronomical observations; 2, magnetical and meteorological observations; and 3, the distribution of time, and care of chronometers. Besides these, another has, in the past year, been introduced, that of spectroscopy and photo-heliography. A large number of solar photographs has been taken, but the spectro-

scope has not been completed long enough to admit of any systematic work on the solar prominences, its principal purpose, being yet done.

The more than usual clearness of the weather has enabled a full amount of observations of the Sun, Moon, planets, and stars to be obtained; and the Altazimuth instrument has shown its special utility in determining the Moon's place on fourteen days, when, from passing the meridian within three hours of the Sun, she could not be observed with the Transit-Circle under any circumstances of weather. In the whole year, 194 observations of the Moon were made with the former instrument, and 112 with the latter. The reduction of all observations is in a very satisfactory state, and the printing of those for last year has commenced.

The preparations for observing the Transit of Venus next December have occupied much time at the Royal Observatory. These are now completed; most of the parties have already started, and the rest will shortly follow. The model representing the circumstances of the transit has been of the greatest service in enabling the intending observers to acquire practice, so as to be fully *au fait* with the exact kind of observation to be made when the critical and not-to-be-recalled moment arrives; and they have also all undergone a training in photography, chiefly under Capt. Abney, R.E., whose new dry-plate process is to be adopted at all the British stations.

The principal acting superintendent of the expeditions and their preparation is Capt. Tupman, R.M.A. (also local chief of the Sandwich Islands party), to whose zealous and skilful discharge of that office great part of the hoped-for success will be due. The local chiefs of the other four parties, Kerguelen's, Rodriguez, Christchurch (New Zealand), and Alexandria, are the Rev. S. J. Perry, Lieut. Neate, Major Palmer, and Capt. Browne, respectively. All but the last have now sailed.

The Astronomer-Royal has appended to his Report the printed copy of "Instructions" issued to all the observers, which will be read with interest, as showing how fully everything of any importance has been considered and provided for with the view of insuring the greatest possible amount of ultimate success.

At the end of the Report itself, Sir George Airy devotes a few words to the great work in which he has been for some time personally engaged—the preparations for the formation of fresh Lunar Tables, according to a new treatment of the theory, by which, availing himself of all that has been done in the best algebraical investigations of that theory, he hopes to be able to give greater accuracy to the final results, using operations entirely numerical throughout the work. "Considerable progress," he remarks, "has been made in the extensive numerical developments, and I hope, at any rate, to put it in such a state that there will be no liability to its entire loss." May that hope be more than realized!

THE PIGMIES OF CENTRAL AFRICA.

Naples, May 31, 1874.

PROF. PANCERI, of Naples, who has been passing the winter at Cairo, has brought to Italy with him two negro children, who have excited a great deal of newspaper interest in this part of the world, and I dare say their fame has reached England. Schweinfurth, in his recent work, describes a race of pigmies living south of the Soudan, and his accounts have excited much attention among anthropologists. It was reported in Florence that an Italian traveller, by name Miani, had penetrated to that region since Schweinfurth's expedition, and had brought three of these pigmies away with him. Unfortunately, Miani died on the White Nile, but his followers came on to Khartoum, where his effects remain. The pigmies (two boys, the third a girl, having also died) were brought on to Cairo by the negro soldier (a native of Dinka), who accompanied Miani, and there they were taken charge of by the Khedivé. At the instance of the Florentine Geographical Society, the King of Italy obtained the consent of the Khedivé to the two pigmies and their Dinka

friend making the journey to Europe, in company with Profs. Panceri and Gasco. They accordingly have arrived at Naples, and are domiciled in the Asiatic College, which they will quit for a few days to be presented by Prof. Panceri to the King. I have had an opportunity of seeing the children through the kindness of the Professor, who has also furnished me with the facts known with regard to them. The boys are called respectively, Thiebot and Kerallah, and were given by the King of the Akkas (Munsa by name) to Miani. The region inhabited by these pigmies lies 2° south of Monbuttu, and is called by the natives Tikki-tikki Nakka. The names of the two boys were given to them by Miani, and are not native names. The smaller boy is 1 mètre 2 centimètres in height; the larger is 1 mètre 15 centimètres. There are no documents or any statements tending to establish the age of either of the children. The newspapers have gratuitously invented the extraordinary assertion that the elder is twenty-seven years of age. This is mere sensationalism. The larger boy has barely yet shown the marks of puberty, whilst the smaller is obviously a young child, having the protuberant belly common to negro and other savage races at an early age. The more moderate statement as to the ages of the two supposed Akka children, which is accepted by most persons (including Prof. Panceri), is that the elder is about fifteen years, and the younger nine years of age. There is, however, no evidence in favour of this supposition, except the assertion of the negro soldier, who was with Miani when he received them, and who declares that they belong to a pigmy race. A boy of three feet and a half in height, having marks of puberty, may well be supposed to have small potential stature, and, possibly, belong to a race not exceeding 4½ to 5 feet in height. The carriage of the elder boy, and the firmness of the joints, has been adduced by some scientific observers who have seen him as evidence that growth is nearly complete. Such, however, is not the impression which an hour spent in the company of the two children left upon my mind.

Schweinfurth is expected to visit the Akkas in Naples on his way to Egypt. He is about to make another journey (whether short or long, I do not know), and, it is said, intends to dig up the skeleton of a full-grown Akka, who died when accompanying Schweinfurth on his return from Central Africa.

A vocabulary of thirty words has been extracted from the Akka children through the intermediation of the Dhinka soldier, who speaks Arabic. His own language differs altogether from theirs; but I have not heard what has been made out from the examination of the vocabulary. The Dhinka man asserts that in the country of the Akkas it rains continually; that all the Akkas are very small people, but that there are other inhabitants of that country of ordinary stature.

Miani was above sixty years of age when he died, and is stated not to have been a scientific explorer, but was employed by the Khediv with commercial objects. E. R. L.

SOCIETIES.

ROYAL.—June 4.—J. D. Hooker, President, in the chair.—The Annual Meeting, for election of Fellows, was held.—The following were elected: I. L. Bell, W. T. Blanford, H. B. Brady, T. L. Brunton, M.D., Prof. W. K. Clifford, A. W. Franks, Prof. O. Henrici, Ph.D., P. G. Hewett, J. E. Howard, Sir H. S. Maine, LL.D., E. J. Mills, Rev. S. J. Perry, H. W. Rumsey, M.D., A. R. C. Selwyn, and Major C. W. Wilson.

SOCIETY OF ANTIQUARIES.—June 4.—O. Morgan, Esq., V.P., in the chair.—This being a ballot for the election of Fellows, no papers were read. The following gentlemen were declared to be elected: Sir E. Smirke, Capt. S. P. Oliver, Messrs. H. Fishwick, R. Neville, T. P. Tindall, J. Latham, J. A. A. Sparvel-Bayly, W. Sawyer, H. A. Freeman, and J. Fielden.

BRITISH ARCHEOLOGICAL ASSOCIATION.—June 10.—H. S. Cuming, Esq., V.P., in the chair.—Mr. J. W. Grover exhibited forgeries of daggers and keys; portion of a gypsaire found in the City, sixteenth century; and shoes of late fourteenth century, found at Billingsgate.—The Rev. S. M. Mayhew exhibited a brooch of hard white metal, representing the crescent moon, with pearly edges, within which rests the sun in full splendour, surmounted by an estoile of eight wavy rays, fifteenth century; a hawking pouch, early fifteenth century; two plaques of very thin latten, embellished with brilliant red, blue, white, and gold lacquer, and elaborately decorated with repoussé work, apparently the central and one of the lateral facings of a *feretrum* or shrine of Nuremberg manufacture, of the sixteenth century; a pewter spoon, plated with silver, late sixteenth century; a pewter salt-cellar, seventeenth century; a costrel of well-baked stone-coloured earthenware, seventeenth century, covered with yellow glaze.—Mrs. Baily exhibited a costrel of the sixteenth century, having a species of thrush painted on the outer face, and of a pale reddish hue, covered with an opaque cream-coloured glaze.—Mr. J. T. Irvine exhibited a drawing of a curious pair of sixteenth century nut-crackers.—Mr. E. Chester exhibited a Dutch medallion of William and Mary of wood stained black, and with two legends.—Mr. L. E. P. Brock exhibited a highly-polished bone skate; two bone spearheads; a Roman tripod candlestick and pins; coins of Domitian and Germanicus; a remarkably fine fragment of Samian ware, various mediæval objects and specimens of early Chinese pottery.—Mr. H. W. Henfrey read a paper 'On the National Flag of the Commonwealth,' and Mr. H. S. Cuming notes 'On a Medallion of St. Benedict.'

ARCHEOLOGICAL INSTITUTE.—June 5.—Mr. O. Morgan, V.P., in the chair.—The following papers were read: 'Some Account of Bampfylde House, Exeter,' by Mr. R. Dymond, and 'Notes upon the Burial of the Body and Heart of Abbot Roger de Norton, in St. Albans Abbey,' by Sir G. Scott.—In the discussion which followed the second paper, Mr. Clark and Mr. Greaves referred to other and singular examples of heart burial, Mr. Greaves quoting the instance of the bequest of his heart to the Abbey of Dieulacres by Ralph, Earl of Chester, during his lifetime.—The Chairman exhibited an original kitchener's account of the Abbey of Tewkesbury, A.D. 1385-6; a portable reliquary, in the shape of a flat round box, about four inches in diameter, the interior being divided into nine compartments, in each of which are still existing the relics placed there in the fifteenth century, and which had belonged to an Italian refugee monk; and a silver-gilt medal of Albert, Archduke of Austria, son of the Emperor Maximilian, who died in 1621. On the reverse is the head of his wife, Elizabeth, daughter of Philip the Second of Spain. Both heads are in very high relief, in rich costume, with remarkably high ruffs round their necks; also letter, under the sign manual of Charles the First, to Sir W. Morgan, for a loan in 1643; and Proclamation in Latin, said to be from the Virgin Mary, printed at Messina in 1669, and addressed to the inhabitants there, bidding them believe in Our Lord, &c.—The Rev. W. Sneyd brought two ivory diptychs of the fourteenth and fifteenth centuries; medals of Queen Elizabeth and James the First, and a jewelled pendant, apparently of the Louis Quatorze period.—The Hon. W. Owen Stanley sent some stone implements, and a whorl of Samian ware, found at Pen-y-bone, Anglesey, and a weighing machine found in Conway Castle.—Col. Greaves, C.B., exhibited various objects brought from Coomassi, in the late war. These consisted of two bracelets, or "wristlets," as Prince John Ossoo Anshah called them—one principally of gold, with three "aggy" beads in the centre, the other with pieces of wrought gold, and pieces of apparently similar manufacture to the aggy beads interspersed; also six small shovels or spoons of leaf brass, used for putting gold dust into scales, and ten other articles of brass,

representing animals and various objects, which were pronounced by the Prince to be weights for gold dust.—Sir J. Maclean also brought two large "aggy" beads in a small brass casket, taken from the King's palace. These beads are said to come from the interior of Africa, and to be highly prized, costing double their weight in gold dust. They were long a puzzle to antiquaries, and Mr. Greaves read an amusing extract from Camden's 'Britannia' in reference to these *gemmæ anglicæ*.—A specimen of Ashanti weaving was exhibited by Mr. Green. It was a cotton fabric, wove in stripes about four inches wide, which were sewn together, their looms being of a very archaic character. The "robe" now shown had in it a stripe known as the "royal stripe," which only those of royal descent could wear. The specimen shown belonged to Prince Anshah, who showed the mode of wearing it.—Mr. S. Smith made some observations on the workmanship of the various objects shown.—Mrs. Tregastis contributed a gold ring, which was a good specimen of modern African work, in which some characteristics of Etruscan ornament were well reproduced.—The Rev. C. R. Manning exhibited a vase of Caistor ware, which had been found lately at Felixstow, Suffolk.—Mr. H. G. Bohn exhibited a portrait of Sir T. Arundel, of Wardour, which had probably been carried into Ireland after the siege of Wardour Castle, during the Civil Wars, and had only lately been recovered. A motto and arms at the sides of the portrait caused some discussion, as did also the "restoration" of the painting.—Mrs. J. G. Nichols sent some original MSS., consisting of an original charter of Richard, King of the Romans and Earl of Cornwall, brother of King Henry the Third, granting freedom from military service to William de Ferrers, dated at Liskeard, 24th of December, in the thirteenth year of his reign, with great seal attached; five deeds of the thirteenth century, relating to Arlesley, Bedfordshire, to some of which remarkable seals were attached; eight documents of the fifteenth century, in Flemish, relating to St. Trond, near Liège.—Miss Ffarington brought a good specimen of a seventeenth century watch, inscribed 'Bouguet à Londres'; and Mr. Wylie sent a tracing of woodcut of a sword of early type, found in the canton Berne, and on which is an inscription which has not yet been deciphered.

ZOOLOGICAL.—June 2.—A. Grote, Esq., in the chair.—The Secretary read a Report on the additions made to the Menagerie during May, 1874, amongst which were specially noticed a Blue-faced Green Amazon Parrot (*Chrysotis bouqueti*), a young male Koodoo Antelope (*Tragelaphus strepsiceros*), and a Raccoon-like Dog (*Nyctereutes procyonides*), acquired by purchase; two Pacific Whimbrels (*Numenius femoralis*), from Quiros Island, Pacific, presented by the Rev. S. J. Whitmee; a Beisa Antelope (*Oryx Beisa*), presented by Admiral Cuming; and a Guilding's Amazon (*Chrysotis Guildingi*), transmitted by Mr. G. H. Hawtayne, from St. Vincent, W.I.—Letters and papers were read: from Mr. T. D. Forsyth, on some of the animals met with in the vicinity of Kashgar, from Mr. E. P. Ramsay, on a living Cassowary (*Casuarus Australis*), which he was proposing to send to the Society's collection,—by Prof. Owen, being the fifth part of his series of memoirs on the 'Osteology of the Marsupialia,' containing a general account of the osseous structure of the Kangaroos.—Lieut.-Col. H. Irby exhibited specimens of apparently a new species of Raven, which he had lately obtained in the vicinity of Tangier, Morocco, and which he was intending to describe under the name of *Corvus tingitanus*.—Communications were read from the Rev. O. P. Cambridge, on some new species of the Arachnidean family of Drassides, from various localities,—from Dr. E. Grube, on new Annulata, collected by Mr. E. W. H. Holdsworth on the coasts of Ceylon,—from Mr. W. Nation, on the habits of *Spermophila simplex*, as observed in the vicinity of Lima,—and from Mr. A. G. Butler, on the Butterflies of Costa Rica, with descriptions of new species.

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ENTOMOLOGICAL.—June 1.—Sir S. S. Saunders, President, in the chair.—M. A. Guénee was elected an Honorary Member, in the place of M. Gaérin-Ménéville, deceased.—Mr. A. O. Ward was elected a Subscriber.—Mr. McLachlan exhibited specimens of the White Ant (*Calotermes*, sp.), recently bred at Kew, from a sample of the wood of the tree (*Trachylobium Hornmannianum*) that produces the gum copal of Zanzibar.—Mr. Stainton read a letter from the Rev. P. H. Newnham, stating that he had taken two living specimens of *Deiopeia pulchella*, on the Cornish side of the River Tamar.—Mr. Stainton remarked on the early period of the year when they were captured as being very unusual.—Mr. C. O. Waterhouse sent for exhibition a living specimen of a Mantid (*Empusa pauperata*), in the larva or pupa state, brought from Hyères, by the Rev. Mr. Sandes. He had tried to feed it with flies, but could not induce it to eat anything while he was looking on.—Mr. Stainton remarked that it would probably have seized a live spider at once if it had been offered one.—Mr. W. D. Gooch communicated a detailed account of his experiences with regard to the Longicorn Coffee-Borers of Natal. Dr. Horn (of Philadelphia) stated that European conifers, limes, &c., planted in a public park at Philadelphia, were all killed by the larvæ of native species, such as *Callidum antennatum* and *Monohammus dentator*, though apparently in a healthy condition, whilst the native trees were not perceptibly affected. He was inclined to believe that the insects attacked healthy trees; but Mr. McLachlan believed that, according to the observations of most European entomologists, the European species of Longicorns did not attack living wood in a perfectly healthy state.—Mr. Butler communicated a paper 'On New Species and a New Genus of Diurnal Lepidoptera, in the Collection of Mr. Druce.'—Mr. Smith read a Revision of the Hymenopterous genera *Cleptes*, *Parnopes*, *Anthraxis*, *Pyria*, and *Stilbum*, with descriptions of new species of the genus *Chrysis*, from North China and Australia. The genus *Anthraxis* was noticed as specially interesting, as it did not appear to have been recognized since King published his brief generic characters; but Mr. Smith had been able to recognize it from a specimen in the collection of the late Mr. Shuckard, where it had evidently been mistaken for an example of *Parnopes carnea*, which it closely resembled.

CHEMICAL.—June 4.—Prof. Odling, President, in the chair.—The following papers were read: 'Dendritic Spots in Paper,' by Mr. H. Adrian. These he finds to consist of sulphide of copper formed from particles of gun-metal derived from the machinery employed in manufacturing the paper, and are far more usually found in common papers than in the better classes.—'The Acidity of Normal Urine,' by Mr. J. Resch.—'On a simple Method of Estimating Urea in Urine,' by Dr. Russell and Mr. West. The apparatus employed for this purpose was exhibited, and a practical illustration given by Mr. West.—'On Ipomacic Acid,' by Messrs. G. Neison and J. Bayne. This acid prepared by the action of nitric acid on jalapin, the authors find to be identical with sebacic acid.—'On Certain Compounds of Albumen with the Acids,' by Mr. G. S. Johnson.—'On Sulphate of Acetyl,' and 'On a new Method of Preparing Tolcine,' both by Dr. D. Tommasi.—and 'Note on New Zealand Kauri Gum,' by Mr. M. M. P. Muir.

MICROSCOPICAL.—June 3.—C. Brooke, Esq., President, in the chair.—A number of donations to the Society were announced, and six new Fellows were elected.—Mr. Slack called attention to a slide exhibited in the room, as being a remarkable specimen of Herr Müller's technical skill in diatom mounting. The slide had photographed upon it, in an extremely beautiful and perfect manner, eighty spaces with the names of diatoms below each, and a diatom of corresponding species was mounted in every space. Mr. Slack also said that he had received specimens of silica solutions

in the milky condition described by Mr. Read at the last meeting, but was himself unable to detect any particles suspended in it, though some had been detected by Dr. Anthony.—Mr. C. Stewart described and figured on the board the peculiar position of the touch corpuscles in the skin of the hand; and he also exhibited and described a section of an ascidian, and explained the method of preparation.—The President stated that the Society's rooms and library would be closed during the month of August.

PHILOLOGICAL.—June 5.—Rev. Dr. R. Morris, President, in the chair.—Mr. S. S. Smith was elected a Member.—The paper read was by Mr. E. L. Brandreth, 'On some of the Sources of Aryan Mythology.' His paper had reference principally to the so-called nature-worship of the early Aryans, and to the mythology arising out of it. He gave instances from the Vedas, Homer, &c., of this worship, which commenced generally with a highly figurative description of some great natural object, but not more so than is usual even in modern poetry, and was followed by an earnest prayer for the supply of some want. He considered that this was really a worship of the divine power as manifested in the great objects of nature, but without quite such a sharp distinction as we require between the creature and the creator. He showed that this was the view of the Indian Aryans of the present time, and that its truth was established by the evidence of the earliest Aryan records, to the effect that the notion of a divine power far above any natural object was then entertained, by the preservation of the same name for God among almost all the Aryan peoples, and by the names of several of the Vedic gods having been names of attributes of divine power and not of natural objects. He accepted the view of European scholars, that a great part of mythology was owing to what was once metaphorical language being subsequently understood in a literal sense, and he gave several instances of myths connected with nature-worship which had thus arisen, and showed that the original language which had thus become dead had often a new life imparted to it by the additions of a later age, by which the myth was adapted to serve some moral purpose.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Geographical, 8.—'Month's Journey in Kokand in 1873,' Mr. E. Schuyler; 'Progress of Forsyth's Mission to Kashgar, and Exploration of the Pamir Steppes,' Major-General Sir H. C. Rawlinson.
- Tues. British Architects, 8.—Anniversary.
- Tues. Statistical, 7½.—'Local Government among different Nations,' Sir C. W. Dilke, Bart. M.P.; 'Co-operative Land Movement,' Mr. E. W. Brabrook.
- Wed. London Anthropological, 8.—'Reason and Instinct,' Mr. C. F. Amer; 'Discussion on Mr. Wake's paper "On Cannibalism,"' Zoological, 8½.—'Nature of the Sacs vomited by the Hornbills,' Dr. J. Murie; 'Gigantic Cephalopods recently encountered off the Coast of Newfoundland,' W. S. Kitchin; 'Shewing off' of the Australian Bustard (*Opodotis Australis*), Mr. A. H. Garrod.
- Wed. Meteorological, 7.—'Connection between Colliery Explosions and Weather in 1872,' Messrs. R. H. Scott and W. Galloway; 'Solar Radiation, 1869-1874,' Rev. F. W. Stow; 'Diurnal Inequalities of the Barometer and Thermometer as illustrated by Observations made at the summit and base of Mount Washington, U.S., during May, 1872,' Mr. W. W. Russell; 'Diurnal Variation of the Barometer at Zi-Ka-Wei, and mean Atmospheric Pressure and Temperature at Shanghai,' Rev. A. M. Colombel; 'Weather Report for 1874, at Wootton, China,' Mr. C. D. Brayner.
- Thurs. Linnean, 8.—'Anaxemenes, a new Tribe of the Cordiaceæ,' Mr. J. Miers; 'Fungi collected by Dr. Kurz in Yomah, Pegu,' 'Notes on the Letters from Danish-Norwegian Naturalists contained in the Linnean Correspondence,' Prof. Schödtte.
- Chemical, 8.—'Isodiamphyl,' Mr. W. Smith; 'Communications from the Laboratory of the London Institution,' Dr. Armstrong; 'Products of Decomposition of Castor Oil, No. III., on the Action of Excess of Alkaline Hydrate,' Mr. E. Nelson; 'Hydrogen Ferrosulphide,' Mr. W. Ramsey; 'Suberone,' Dr. Schorlemmer; 'Action of Nitroxy Chloride on Phenol,' Mr. W. A. Tilden; 'Apparatus for Estimating Carbonic Anhydride and Moisture,' 'Apparatus for Determination of Ozone in presence of Chlorine and Hypochlorous Acid,' and 'Constitution of Urea,' Dr. Tommasi.
- Antiquaries, 8½.—'Deeds and seals of the Greshams and others,' Mr. G. L. Gower.
- Botanical, 4.—'Reproductive Organs of Plants and the General Principles and Systems of Classification,' Prof. Bentley.
- Philological, 8.—'Dr. Guest and Dr. Abbott on English Metre,' Prof. J. E. Mayor.
- Sat. Physical, 3.

Science Gossip.

It was stated in the *Athenæum* for May 2 that the comet, discovered by M. Coggia on April 17 (comet, 1874, III.), was likely to attain considerable brightness during the present month. And it appears that it has already been seen by the naked eye, as mentioned by Mr. Hind, some days ago, in the *Times*. Ephemerides for the ensuing

months have now been published by Tietjen, of Berlin, and by Holetschek, of Vienna, which show that the apparent brightness will continue to increase until the second or third week in July, whilst the perihelion passage will take place about the 7th of that month. We subjoin a few approximate places for the next fortnight, during which it will be circumpolar, and, therefore, above the horizon all night:—

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June 17.....	7 12	21 18
" 25.....	7 26	22 43
July 8.....	7 37	26 59
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When nearest the Earth, about the 23rd of July, its distance from us will be nearly 27,000,000 of miles.

A FRENCH publishing house, C. Reinwald & Co., of Paris, announces the following important series as forthcoming: "Bibliothèque des Sciences Contemporaines, publiée avec le concours des Savants et des Littérateurs les plus distingués." Among the names of contributors are mentioned those of M.M. P. Broca, General Faidherbe, C. Martins, Carl Vogt, E. Grimaux, G. Pouchet, &c.; and among the works already in hand are mentioned, 'L'Anthropologie,' 'La Biologie,' 'La Linguistique,' 'L'Astronomie,' &c. The volumes are to be in 12mo., and to contain from 350 to 500 pages each.

It is proposed to establish a College for the study of Science, Languages, and Literature, with a view to providing for the special requirements of the West of England and South Wales. Its principal purpose will be to give advanced instruction to those who are anxious to continue their studies after the usual school age. Two Oxford Colleges, Balliol and New, have resolved to contribute the weight of their influence and name, and subscribe 300*l.* a year each for five years, merely stipulating that the claims of liberal education of all kinds be duly considered, and that they themselves share in the management. The central position of Bristol makes this city the natural site for such a College; and the authorities of the local Museum, and of the Bristol Library, which has lately been united with it, have expressed a willingness to associate the proposed College with their Institution. Another local source of strength is the promised co-operation of the Bristol Medical School, the faculty of which having formed the design of erecting new buildings, are ready to unite in a joint undertaking.

THE Anthropological Institute have arranged to hold an extraordinary meeting or *Conversazione* on Wednesday evening, July 1, at the Bethnal Green Museum, when an address will be delivered by Col. Lane Fox, illustrative of the interesting loan collection of weapons he has liberally placed there. The Museum will be lighted up, and ladies will on this occasion be invited.

MR. C. E. DE RANCE, of the Geological Survey, has contributed to the last number of the *Geological Magazine* a paper in which he discusses the physical changes that preceded the deposition of the Cretaceous strata in the south-west of England. The Oolites appear to have been thrown into a succession of anticlinal and synclinal rolls, and the tops of the folds worn down to a plain of marine denudation, upon which the Lower Cretaceous rocks were deposited.

THE Honorary Secretary of the Sub-Wealden Exploration reports that a depth of 967 feet 8 inches has been reached, and that the boring still continues in the Kimmeridge clay. To continue this very important experiment for another 500 feet, subscriptions to the amount of 1,500*l.* must be forthcoming. At a meeting of the Central Committee, Sir John Hawkshaw in the chair, the following resolution was carried unanimously, "That as such important economic and scientific questions are awaiting their solution by the completion of this undertaking, it is most desirable that the work should be continued, and that a sub-committee be appointed to draw up a statement and an appeal for pecuniary support." The sub-committee consists of the Director-General of

the Geological Survey, the President of the Geological Society, and Mr. J. Prestwich.

A NEW classification of plants, with special reference to their distribution in space and time, is suggested by M. Alphonse De Candolle, in the last number of the Swiss *Archives des Sciences*. Basing his system on the relations of plants to the physical conditions of heat and moisture, he recognizes five great groups. One of these is essentially equatorial, whilst the others are repeated in the two hemispheres. De Candolle's names are *megathermes*, or, still better, *hydromegathermes*, for those plants which require a high temperature and much moisture for their due development; *xerophiles* for those which affect dry situations; *mesothermes* for plants living at moderate temperatures; and *microthermes* for those needing but little heat. There is still a sixth class of only small importance, and now confined to Arctic and Antarctic regions, which the author designates as *heliothermes*, in allusion to the very small proportion of heat needed for their development.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH ANNUAL EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d.

ALFRED D. TRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION is now OPEN from Nine till dusk.—Admission, 1s. Catalogue, 6d.—Gallery, 23, Pall Mall, S.W.

H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 105, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, One Shilling.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT in Bethlehem, Jerusalem, and Nazareth, begun in 1868, completed end of 1872.—NOW ON VIEW at 39, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' &c., at the DORÉ GALLERY, 25, New Bond Street. Ten to Six.—Admission, 1s.

MR. WHISTLER'S EXHIBITION, 45, Pall Mall, S.W., is NOW OPEN to the Public.—Admission, One Shilling.

THE SALON, PARIS. (Fourth Notice.)

WE may now continue our observations on the figure pictures at the *Salon*. M. Adan's *Marguerite* (6) is a true piece of pathetic design, and is the more valuable because the subject is hackneyed beyond measure. Margaret kneels before a Pietà in a cloister, while her companions, most spirited figures, chatter at the well. Among the meritorious portions of this excellent little picture is the old red brick wall of the court.—M. Bertrand has a high reputation, which *Romeo et Juliette* (161) will not enhance. Both figures are life-sized, and lying on the earth in a cell at the side of the tomb; she, as if she had nestled to her lover's side after she had found him there. The composition is good; and the drawing of the figures is academically complete, and so are the general effect and the colour. The shadows are rather hot, but the expressions are satisfactory. The faults of the picture are the decidedly theatrical nature of the design and the lack of beauty in Romeo's face. *Jeune Fille* (162), by the same artist, is quite charming; a little girl stands naked, and on tip-toe, to peer into the basin of a spring. This is practically a study of the nude in half-light, rather slightly executed, but learnedly handled. The forms are treated with elegance, and reproduced with spirit. We prefer this to the other picture, on account of its greater spontaneity. *Anuccia* (163) is by the same.—We observe a certain number of good portraits here, but few better than M. Bastien-Lepage's *Portrait de mon Grand-père* (84), a half-length, seated in a garden chair, looking out through old-fashioned spectacles in a kindly fashion, which is delightfully expressive and natural; the hands, crossed on the knees, are in a beautiful pose. The flesh is first-rate, though a little flat.

We have already briefly described Mr. Alma Tadema's *Sculpture* (19), containing portraits, which are not, it must be admitted, very close

likenesses of the painter and his circle. The scene is a sculptor's workshop in Hadrian's Rome. A Roman amateur, who is dressed in white, with a pale yellow fillet bound about his fair hair, has brought his friends to see a new fountain of black marble which he has bought, and which is carved with sea-monsters. This fountain is the central element, in contrast with the rest of the painting, which is almost entirely of white, and thus associates itself with the prevailing hue of sculpture. The colour of the picture is part of the design, and illustrative of the subject. A stooping slave turns the fountain on a pivot, so as to bring its varying contours into view, obeying the signals of the amateur, who examines it and bids the noble lady sitting with him examine and admire as he does; she obeys, as ladies are apt to do when they are bidden to admire, by looking as if she looked, and seeming to understand. Beyond the carved pedestal of the work is seen another chamber with lamps of bronze hanging from its roof, and candelabra standing on benches and the floor, their dark forms cutting against a still more remote and very brightly lighted room, where men are at work in strong sunlight. A stately Roman matron, with her children at her knees, and clad in pale fawn-colour and white, looks admiringly at the fountain from her place near the wall which separates the front shop from that of the candelabra. This picture is, probably, less finished than might be desirable, but it is a noble study of colour.

Quite in contrast with the last is its pretty and nicely-finished neighbour, by M. Verhas, *L'Enfant à l'Ombrelle* (1767), a child standing on tip-toe to look at a stand of flowers placed in a splendidly-furnished room, and holding a large Japanese umbrella on her shoulder. The umbrella is rendered with perfect tact.—Another study in white, but a thousand years apart from it in subject, and quite different in its treatment, is M. Arus's admirable little painting, styled *Armée de la Loire, Décembre, 1870* (44), a snow-piece, one of the best of its class in that respect. As a military picture, and a miniature, it also possesses great merits. There are numbers of small figures of men mounted and on foot, marching or standing in the dim, dull, despondent-looking white of the snowy landscape, which is obscured by fog that looks like the smoke of distant battles. The lines and groups of men are composed and placed in the picture with admirable skill and success. The whole work and its elements separately are rich in character; nor are they without pathos, as in the gaunt horses and worn men of many legions that have gathered here to serve their country in its disasters. Worn and weary as the men look, there is a certain steadiness about them which gives the observer hopes for their future.

M. Benner is a good draughtsman. The hands and face of the meditative girl in *Réverie* (130) are welcome to educated eyes. She is standing, in a sort of classic costume, with her chin on her hand, her elbow in her palm. The chaste expression is a little sentimental. The picture is, indeed, rather affectingly chaste in all its elements.—M. J. A. Breton is not particularly fortunate this year in *La Falaise* (257), a rather powerfully but not finely drawn life-sized figure of a girl in a white hood, blue bodice, and brown petticoat, who lies on the ground, displaying her boot soles, while from the summit of a cliff she watches the approach of a boat and the waves that rush to the shore in a little sandy bay. There is fine large style in this figure which is precious; but it must be allowed that the execution is loose, and the motive of the design rather trite.—M. Antign's *Après la Tempête* (28) shows a woman's body, lax and unresisting, cast on rocks at the margin of the sea. This work possesses much pathos, but it is rather too obviously wrought under the lamp. It is too purely a picture to be considered an apt illustration of the subject. In spite of effective tone, in the studio sense of that term, much dramatic force is lost by excess of study.—To M. Berne-Bellecour's *Le Prétendu* (145) we have before briefly alluded. It represents a young soldier of the first Republic and Empire

seated with his *fiancée* on a garden bench, but at a respectful distance from her, and with his sword between his knees, while his war-bronzed hands are occupied in holding a skein of cotton, which she demurely winds into a ball. The father and mother of the girl look on complacently. They pretend to gossip while observing the silent courtship. The girl's face is nicely painted and full of *naïveté*. The figures, as a whole, are admirable, but not so good as we had reason to expect that so able an artist would make them. The face of the father lacks geniality. The treatment of the accessories and costumes is characteristically fine, and supreme delicacy and tact are displayed in drawing and painting the bench and chairs, and the elder man's coat and vest. We fear it will be long before our masters in *genre* painting produce anything so delicate as the minor features of this sound and solid work, the completeness of which is highly praiseworthy.

One of the most interesting, though not one of the most beautiful, of the figure-pictures here is M. Boulanger's *La Via Appia, au Temps d'Auguste* (235). It is curiously antithetical to the work of Mr. Alma Tadema, for it is destitute of chiaroscuro, colour, or handling. While the latter artist is eminently happy in painting like nature, and deliciously faithful to the nobler qualities of every material in his pictures,—marble, bronze, stone, fabrics, metals, foliage,—M. Boulanger paints with so little of the zest of a painter, that his flesh, metals, and draperies are distinguishable rather by their varied and characteristic forms than by their textures or surfaces, or even their local colouring. He is, therefore, as faithful a pupil of Delacroix as Mr. Tadema is of Baron Leys. The title of the 'Via Appia' will suggest the subject of the picture. As a design, it is full of movement; and as a painting, it is rich in excellent draughtsmanship, admirable for neat finishing and modelling. In fact, it has the sculptural qualities of art in abundance, but its shortcomings in regard to those which are peculiarly pictorial are obvious enough. It follows that, with all its vivacity of design and wealth of character, and the evident spontaneity of its conception, it attracts far less attention than it deserves, notwithstanding the reputation of the painter himself. A gilded litter moves slowly in the Rotten Row of ancient Rome, borne on the shoulders of stalwart and gorgeously bedizen *lecticarii*, who breathe for a moment; they are preceded by not fewer than three huge Nubians, like statues of brown bronze, who advance at an even and tardy pace, but do not forget their office of clearing the way. One of them shows his zeal and the insolence of his employer by using the long harbinger's rod with which he is armed vigorously, and striking with a cruel grin, the nearly naked body of a boy, a Roman boy,—to such a pass had things come in those days,—who flies in fear athwart the path of a lewd matron of the highest degree, who lies on the litter, and flirts with the latest of her lovers. The matron, who is sumptuously clad in sulphur yellow and white, unveils to smile on the young rake she favours. She is fat, and her hair, which is of the artificial red Martial satirized, looks like a wig; but her face is judiciously kept in shadow by the clever slave who, unseen by us, stands on the further side of the *lectica*, and holds aloft on its long stem the large black and tawny umbrella; a beautifully formed girl negress, clad in rose colour, holds on high a flapper of a peacock's tail, and whisks away a too-intrusive fly. The lover, crowned with jasmine on a purple fillet, bears besides his crook-stick, a pet monkey on one arm, and wears a superb robe of lavender, embroidered with golden bands and vine leaves. He places his fingers on the Persian rug which covers the matron's feet, and he chats, as it seems to us, rather nervously. For there is one—a dark, sedate gentleman yonder—who seems to be affecting to think only of those outlandish men on the noble Arabian horses, who ride so well: three tall, lithe, dark-browed, and lean warriors, clad in casques of steel, and hoods and shirts of mail,

exactly such as to this day come from Scinde, with gold-studded shields of semi-transparent hide or horn hanging and rattling at their saddle-bows. These men walk their high-stepping, light-hoofed horses, while the flying *biga*, in which the red-haired Roman damsel, driving her ugly admirer, urges her bays at speed, passes, and yet they cast not a glance at the turn out, though one of the three cranes sideways to see if the wheel has grazed the near leg of his horse. Not one of them casts a glance even at the stately tombs which rise on the terrace by the side of the Via. Nor do they stare at the people who lean on the parapet of the terrace and they force the inquisitive Romans to gaze at them, and admire the steeds, or notice the long lances of bamboo which, quivering, toss their tufted and tasselled heads high above the crests of the riders, whose swarthy and impassive faces pretend to take no heed of the resplendent litter and the big woman in it. Near the girl with a peacock fan is a flower-seller, and near the latter a gaunt Etruscan woman, like a witch, dressed in her national black and orange.

Une Rue, à Luzancy (222), by M. A. Bouché, is sunny, soft, and brilliant, and the atmosphere is fine.—We have spoken of M. Bonnat's *Le Christ* (305) before. It represents the Crucifixion, a few hours after the placing of our Saviour on the cross, and, in spite of undeniable power of draughtsmanship, it is one of the most hideously horrible pictures we ever saw. If this painting is intended to promote devotion, love, or gratitude for the tremendous Sacrifice, we can only say that the artist has misunderstood the subject. The majesty which glorifies Christ's agony is not here at all; but, instead of that we have a too real, too merely human representation of a victim who does not look like a Saviour at all. Accordingly, the picture is absolutely antipathetic, and, being so, it is shocking, far more shocking than an unflinching representation of a man being crucified,—even when all the signs of mortal pains are rendered with horribly minute accuracy, from the claw-like tension of the fingers of the pierced and bleeding hands, to the purple and turgid veins of the swollen legs,—need be. The misery of the long-enduring agony is vividly told in the face, and the occurrence of a paroxysm is indicated by the motions of the chest of this sufferer, whose tardy dissolution M. Bonnat invites us to witness. This picture is painted in pursuance of a public commission, and intended to be placed in one of the halls of the Cour d'Assises in the Paris Palais de Justice. We hope never to have occasion to go there. Quite a different picture is the other which M. Bonnat contributes to this *Salon*, with the title *Les Premiers Pas* (207), a young Italian mother, or adult sister, clad in the costume which numberless pictures have made hackneyed, and stooping over the head of a jolly little boy, who, naked and laughing, totters between the woman's knees. Her head and shoulders are too small for the position, and for the proportions of the rest of her form; but the picture is remarkable for the fine, broad, and characteristic painting of the gleeful pair and the modelling of the carnations: its design is admirably simple.

M. Brion's *Une Noce en Alsace* (265) is worthy of that able painter. The scene is at the door of a vine-clad house; a fiddler and a flageolet-player walk in with the procession, and follow an ox-wain that is decorated with flowers; the happy pair follow, the man with his broad-brimmed hat under his arm, the bride carrying flowers; others of the party attend them, and among them are lovers walking two and two. The painting is, as is usual with M. Brion, a little academical, or rather, it is conventional; but it is broad, and rich, yet sober and vigorous. The composition is first-rate, and the effect extremely fine.—We have accidentally overlooked a good landscape, and must not omit mention of it on that account. It is M. Belle's *Environ de l'Allevard* (122), a rocky view, as rich as a fine Salvator, and not unlike his work in several respects; with a glimpse of distant blue hills and

lilac-tinted mountain sides, and a sky of intense blue. In the middle is a huge mass of white limestone rock, weather-beaten, and dashed with ruddy earth stains, grass-crowned, and enriched with herbage in innumerable clefts and crannies: this takes the sunlight and shadow; another mass, on which large trees are growing, is on our right in front, where a road, admirably painted with broad, purple sun-shadows, crosses the foreground. This is truly a noble "romantic" landscape, the antithesis of a realistic picture, "classical" in its inspiration, but, on very broad principles of fidelity to nature, extremely natural.—M. Beaumont sends a delightful picture in "*Bête comme une Oie!*" (105), the cook of a cavalry regiment, so we read the design, standing in the courtyard of a half-ruined chateau, of which he and his comrades have taken possession, and meditating on the selection of a victim from among a crowd of plump and cackling birds, who threaten him in their own fashion. He wears a sword at his hip, a case of knives hangs at his thigh; he strokes his chin with one hand. The design is admirable in all respects. The general colouring is, to be sure, a little cold and bluish, but the local colouring is, broadly speaking, exquisitely fine. The treatment of the light and shade throughout is first-rate, and the workmanship, modelling, and tinting are worthy of the highest praise. *Têtes Folles!* (106), by the same artist, is a rather hard, chilly, and artificial picture, but still one showing immense technical skill, admirably spirited in design, and exquisite in finish. Generally speaking, however, it is inferior to No. 105. It represents a splendid chamber in the Court of, say, Francis the First; a bevy of gorgeously-dressed ladies are watching the grimaces of two dwarfs, who gesticulate before them.—M. Bonvin has produced a picture in *L'Ecole des Frères, la Petite Classe* (216), which contrasts strangely with those of M. Beaumont. The brown tints are excessive, and the picture is too smooth; there is a lack of brilliancy in the local colouring, there is little richness in the handling, and of tone there is nothing, or next to nothing. The subject is the interior of a large class-room, presided over by a tall, gaunt, and rather grim pastor, in black robes and a white cap; he stands at his desk, with an austere air, teaching a slow-witted boy. Rows of other boys, with abundance of character and variety in their faces and actions, sit at desks. There is a mine of study here; but the picture is, as we have remarked, grievously injured by an excess of brown.—Madame H. Browne's contributions are two capital portraits and *Un Poète, les Coptes dans la Haute-Egypte* (275). The versifier sits dictating to his scribe, who is at his elbow, pen and scroll in hand. Both figures are clad in rich, deep-toned warm blue, and the difficulty of dealing with a considerable proportion of this tint has been happily overcome by Madame Browne. The colour is beautiful, the execution perfectly solid and sound, the tone extremely rich. A delightful picture in all respects, except that the subject has no interest.—M. Cabuzel sends *L'Automne* (298). A rather *passée* lady, in a bright blue dress, which is exquisitely modelled and drawn, is watering autumnal flowers, that stand in a gigantic beaker of porcelain, placed on a marvellously finished and painted side-table, taken, by the way, from one of those in the Louvre. Notice the brilliancy and breadth of the light on the dress, which is so beautiful in its tone, also the grace of the lady's action: that her flesh is a little cloudy is, considering the subject, no defect.—Madame Burgers's *Intérieur* (287) shows a young lady attending to a jar of summer flowers. The lighting of the room and the painting of the pictures on the wall is beautiful and unusually admirable: altogether this work is most enjoyable for its tone and keeping.

There are not many female nudités of merit this year. Among those which deserve special mention is M. Bin's *Vénus Astarté* (183), a decorative picture. She is life-sized. Her figure is coloured for a decoration, but superbly modelled and most firmly drawn. Standing on the back of a curling wave in a summer sea, she divides, with dainty fingers and graceful gesture, the long masses of pale

golden hair which fall behind her form, and looks at us with ardent yet serious eyes. The modelling of the torso is one of the best pieces of execution *per se* here; the feet are indifferently drawn, and the right leg might be improved.—M. Carolus Duran, besides two portraits, sends a nudity, which is not only extremely beautiful in its way, and that is a fine one, but curiously interesting as showing how a first-rate ladies' portrait-painter has dealt with an undraped figure. Charming as is *Dans la Rosée* (661), one cannot forbear a smile when one sees that the picture is not less a portrait than the beauties in petticoats, whom we have previously had from the hands of this master in his craft. There is, by the way, an excellent etching of this figure in the *Gazette des Beaux-Arts* for the current month, the tall, lithe, slender figure of a modern young woman, whose contours are hardly yet developed to their prime, standing and arranging her hair with modern grace, in a field, on the bank of a stream. The blanced carnations tell of the use of clothing, the delicacy of the limb and torso, the contours of the bust, even the way of placing the feet on the ground, and the curving of the knees, are all as modern and as life-like as the earnest coquetry which appeals to us in the eyes and the fair and pulpy lips. M. Duran's model was lovely in her way,—a beautiful town-bred girl of the nineteenth century, in dealing with whose charms the painter has not referred to the antique nor to the old masters. Still, there is something of the chastened luxury of the Renaissance in this figure, and its inspiration is akin to that which so many enjoy in Botticelli's pictures. It is by no means out of keeping with the subject, that there is a dash of what one must call "artistic millinery" in this really beautiful picture. What is probably the perfection of court portraiture, appears in *Portrait de Madame La Comtesse de* — (662), seated in a chair.

Among the war pictures, of which there are not a few here, is a capital example by M. Brisset, *Reconnaissance de Hussards Prussiens* (266), showing how a dashing corps of men, who are, it must be owned, ugly-looking fellows, in sky-blue jackets and on brown horses, have been caught in ambush by a body of sober-coated French riflemen, who empty the saddles very quickly, and prove that the game of the much-admired Uhlan is not without its penalties. There is much spirit as well as energy in this design; and the figures and landscape are capital.—*Une Alerte* (1523), by M. Protais, a painter famous for depicting such subjects with vivacity and taste, shows, in multitudes of little figures, French soldiers gathering on the skirts of a wood, having been summoned to arms. The "Bivouac," which was here lately, was better, at least more striking, than this picture.—Another war picture shows a defeat of the French; it is by M. Detaille, and styled *Charge du 9^e Régiment de Cuirassiers dans le Village de Morsbronn; Journée de Reichshoffen*, 6 Août, 1870 (598). The scene is a street of quaint, large, half-timbered houses, with balconies, gables, and deep porches, on either side of the crooked descending way. Every house is shut, every window fast, every door closed; there are barriers of agricultural implements, carts and machines set up across the road, and a bye-street, at right angles. The head of the column of Cuirassiers has reached the barriers, and their comrades follow, rather irregularly trooping down the narrow street, as we see them and their horses in a long wavering line. The leaders have come suddenly to a stop at the barrier, and puffs of white smoke, enclosing streaks of fire, tell that they have been caught in ambush by enemies concealed in the houses. Some of the riders reel in their saddles and fall; some horses, desperately wounded, sink, shuddering and sideways, to the earth; one saddle is already empty, the rider dead on the pavement; his horse, with a broken leg, leans against a house-door on our left, and screams in agony; a Cuirassier, rolling sideways on his reeling horse, backs on the barrier; an officer, with uplifted arm, and in his loudest voice, bids the riders retreat; but

the order comes too late for many in the rear: one, shot through the cuirass, drops backwards over his horse's tail. The trumpeter blows a warning for those who follow; some of the soldiers aim with their revolvers at the barred windows and the lurking foes. There is capital painting of the kind proper to such art as this. H. Vernet was the chief master of it; but M. Detaille is M. Meissonier's pupil.

M. Victor Chavet sends *Henri III. à Saint-Cloud* (374), a good picture in its way, and exactly, allowing for the difference between French and English standards, what was done in this country while Egg was one of our best painters; that is, it is an illustration, or rather an exposition of a subject, and not really a picture, *per se*, produced mainly, if not solely, for art's sake. But M. Chavet's work is much superior, even when judged by the standard proper to illustrations, to that of our clever countryman, whose original was Newton, himself but an imitator, and a very tawdry and feeble one too, of Bonington, an Englishman trained in France, who applied the principles of Venetian painting, especially those developed in 'The Marriage at Cana,' by P. Veronese, now in the Salon Carré, to modern instances. The course of this species of art was not by any means upwards, for it declined to mere "illustrating," thanks to the publishers of annuals, "Keepsakes," and the like, who, knowing little, and caring nothing for art, desired to suit the uneducated tastes of the larger masses of the public, who desired an embodiment, more or less vivid, of what they saw, or thought they saw, in books, chiefly novels, and usually the "romantic" romances of Sir W. Scott. M. Chavet's *Le Repos du Modèle* (375) is much better than his 'Henri III.' In both, however, by his rich painting of details he surpasses our works in brilliancy, dexterity, truth, to say nothing of solidity.—M. Cordier's *Baptistère de Sainte-Justine, à Padoue*, (449) gives, with surprising force, the colour and tone of a white wall, which is in shadow, that is, filled with reflected light.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on Saturday last, the under-mentioned pictures, comprised in the collection of the late Alexander Barker:—J. B. Pater, Blind Man's Buff, 536; A Fête Champêtre, 157,—Sassoferrato, Madonna, 420,—Boucher, Eight panels, each with two subjects of children, and a landscape in blue, with floral borders, in colours, 6,352,—Memline, Madonna and Child, with SS. Catherine and Margaret, angels holding a crown above, sea in the distance, 1,362,—Giorgione, The Artist's Mistress, 399,—G. da Landscape, D'Este and Lucrezia Borgia bringing their child, Ercole, to have his horoscope cast by an astrologer, 609,—G. Bellini, Madonna, Infant Saviour, SS. Peter and Helena, 756,—Ghirlandajo, Altar Piece, Madonna and Child enthroned, angels in adoration at the sides, two others sustaining festoons of fruit, SS. John and Bonaventura on the right, SS. Francis and Catherine on the left, 367,—Fillipino Lippi, Adoration of the Magi, 735,—Fra Filippo Lippi, Adoration of the Magi, 315; Madonna Enthroned under a Baldachin, 509,—F. Ubertini, A Youth Playing a Guitar, Apollo and Daphne, a landscape background, 262,—G. da Fabriano, Madonna, Infant Saviour seated on her lap, holding a pomegranate, 399,—A. Mantegna, Celia Crossing the Tiber from the Camp of Porsenna, 199,—D. Dossi, SS. Catherine and Lucia, life-sized figures, 136,—Vivarin, Madonna and Infant Saviour under a sculptured arch, angels presenting a dish of fruit, and festoons of fruit, 189,—Raphael, Portrait of a Youth, profile, supposed to be the portrait of the architect who accompanied the artist from Siena to Florence, 399,—C. Tura, Madonna, 84,—A. Previtali, Madonna, seated, the Infant Saviour on her lap, St. John in adoration on the left, 693,—B. di Siena, Madonna, enthroned, presenting a rose to the Infant Saviour, 525,—Francis, Madonna, seated, with the Infant Christ on her lap, who is in the act of blessing the Infant St. John, an angel on either side, a city in the

background, circle, 682,—C. Crivelli, Three Saints in Niches, with fruit suspended between half-length figures, and the companion picture, 566; SS. Catherine and Mary Magdalen, 210; Madonna in ecstasy, standing in a marble niche, two angels sustaining a crown over her head, signed, dated 1492, 579,—A. Pollaiuolo, Madonna and Infant Saviour, in the act of blessing, a festoon of roses hanging from above, a goldfinch, which the child holds by a string in the corner, 693,—P. della Francesca, Nativity (Madonna kneeling in adoration before the Infant Saviour), 2,415,—L. Signorelli, St. George and the Dragon, 252; Madonna, kneeling in prayer before the Infant Saviour, 430; The Story of Coriolanus, 483; Triumph of Chastity, 840,—L. di Credi, Madonna kneeling in adoration before the Infant Saviour, with the Infant St. John, 325; Madonna, seated, offering a piece of pomegranate to the Infant Saviour, 215; Madonna kneeling in adoration before the Infant Saviour, Joseph seated on the left, in the background, 483; Madonna, attended by the Infant St. John and two angels, kneeling in adoration before the Infant Saviour, Joseph seated behind, on the right, 483,—B. Pinturicchio, A Panel, with the arms of the Piccolomini, below a trophy, soldiers and servants bringing sacks and chests of money; a charge of cavalry; a table spread for a banquet; a queen and ladies carried to captivity, 151; The companion picture, 162; Return of Ulysses, 2,152; Story of Griselda, in three subjects, respectively, 210, 241, 273,—S. Botticelli, Mars and Venus, reclining, with Amorini, 1,050; Venus, reclining in a landscape, three Amorini pelting her with roses, 1,507; Portrait of the Artist's wife in profile, 236; Madonna embracing the Infant Saviour, St. John in adoration on the right, 1,680; Story of Oneati, 997; Marriage Feast of the Daughter of P. di Traversaro, 682; Illustration of "Boccaccio," 420; The companion picture, 220; Another, 525; The companion, 525. Ninety-seven lots composing this sale produced 38,591l.

Fine-Art Gossip.

A GREAT improvement to the West-end of London is proposed in the Cadogan Place and Hans Place Road Bill, now before the House of Commons. We hope that in building over the Pavilion Estate the promoter of the Bill will show the same enlightened sense of self-interest which has often been displayed by the Duke of Westminster, and have open spaces so formed as to preserve the grand old trees which grow upon this property.

THE representations made to the Government by many artists, who desired that certain pictures in the collection of the late A. Barker, Esq., should be acquired by the nation, have been so far successful, that Mr. F. W. Burton was enabled to secure pictures, the aggregate prices of which amounted to 10,000l. Some of the most desirable works were, however, not obtained. This is a matter for considerable regret, because such opportunities as that of Saturday last are of rare occurrence, and must become rarer as years go by. M. Grüner bought some excellent and some invaluable works for the Prussian Government. The following were purchased for the National Gallery; for the prices paid, see the report of the sale:—Vivarin's Virgin and Infant Saviour; C. Tura's Madonna; B. di Siena's Madonna and Infant Saviour; Crivelli's SS. Catherine and Mary Magdalen, and Madonna in ecstasy; P. della Francesca's Nativity, so-called; L. Signorelli's Triumph of Chastity; B. Pinturicchio's Three Illustrations of the Story of Griselda; and Botticelli's Mars and Venus, Venus reclining. It is very unfortunate that the fine Memline was not secured. M. Grüner bought the Bellini and the Giorgione Landscape; G. da Fabriano's Madonna; Previtali's Madonna; L. di Credi's Madonna; and another Madonna, and Altar-Piece.

A RETURN to an Order of the House of Commons for "Abstracts of Accounts expended on the British Museum up to the 31st day of March,

1873," and the number of visitors in each year continuative of former Returns, 1847, 1860, and 1863, has been issued. From this, it appears that the total cost of maintaining the Museum since its foundation in 1753, to March 31, 1873, has been 3,452,863l. 8s. 9d. Also the amount expended for purchases in each department (1863-4 to 1872-3), with the total of each year. The total for the period in question is 334,197l. 11s. 6d. The same since the foundation of the Museum, as above, is 991,343l. 16s. 11d.

A RETURN to an Address of the House of Commons (93) has been published, giving particulars with regard to the precautions taken for the protection against fire at public buildings in London, Edinburgh, and Dublin, including the British Museum, National Gallery, South Kensington Museum, Kew Museum, Bethnal Green Museum, Greenwich Hospital, the Tower, National Gallery, Edinburgh, and others, with ample details as to the materials of the respective structures, their roofs, water supply, fire-engines, watchmen, and the occurrence of fires in the past time. Many good people were much frightened on Thursday by the appearance of a number of fire-engines at the British Museum. The building was not, however, on fire, and not even the stuffed elephants were in danger. Capt. Shaw was simply trying some experiments, and seeing how far his engines could be made available in case a conflagration were really to occur.

CAPT. CHARLES MERCIER is engaged on a large picture of the Disraeli Cabinet, which is commissioned for presentation to Mr. Disraeli.

WE regret to observe that the death of M. Hamon, the distinguished French romantic painter, is announced in the Paris journals.

MUSIC

MUSICAL UNION.—JAEILL, LAST TIME this SEASON of the eminent Pianist, on TUESDAY NEXT (Quarter past three o'clock) at St. James's Hall.—Trio in F, Piano, &c., Schumann; Quartet, No. 1, Beethoven; Quintet in C minor, Piano, &c., Spohr, with Saxons, Winer, Valschstein, and Lohr; Pianoforte Solo.—Tickets to be had of Cramer, Lucas, and Austin. Visitors can pay at the Hall, Regent Street, 7a. 6d. PROF. ELLIS, Director.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusick.—St. James's Hall.—SIXTH CONCERT, MONDAY, June 16, 8 o'clock.—Unfinished Symphony in B minor, Schubert; Concerto in Violin, Madame Norman-Néruda, Mendelssohn; Sonata, Madame Milano (her first appearance), Almaraz; Overture, "Oberon," Weber; Pastoral Symphony, Beethoven; New Bolers (first time of performance), Madame Milano, Gounod; Overture, "Taming of the Shrew" (first time of performance in England), Rheinberger.—Stalls, Area, &c. Balcony, 10s. 6d.; Balcony, Reserved, 7s.; Unreserved, 5s.; Area & Gallery, 2s. 6d.; Stanley Lucas, Weber & Co., 54, New Bond Street, W.; usual Agents; and Austin's Ticket-Office, St. James's Hall.

MR. CHARLES GARDNER begs to announce that his MORNING CONCERT will take place, at the Hanover Square Rooms, on SATURDAY, June 13, at three o'clock. Tickets, 5s., 7s., 10s. 6d.; at his Residence, 3, Chiltern Street, W.

THE OPERA SEASON.

THE first time that 'Richard Cœur de Lion' was presented on the lyric stage was at Paris, in October, 1786, at the Comédie Italienne. The subject of the monarch's rescue by Blondel was set by a Belgian composer. The opera is a masterpiece, and retains its position at the Salle Favart to this day. The air of Blondel, "O Richard, ô mon Roi," the duet between the King and Blondel, "Un fièvre brûlante," and other pieces, always winning the greatest applause from French audiences. Just a year after Grétry's work was produced, an English adaptation was done at Drury Lane (1786), but the adapter pursued with the opera precisely the same course as Bunn adopted in after years with Halévy's 'Juive,' that is, he omitted all the music. General Burgoyne availed himself of Sedaine's romance simply; but as he had Mrs. Jordan, Mrs. Crouch, Miss De Camp (Mrs. Charles Kemble), Miss Romanzini, John Kemble, Barrymore, and Bannister in the cast, the piece had a long run for that period.

It does not appear that composers have felt tempted to select the stories, histories, and legends connected with the Crusades for setting. There has been much sacred music in the form of oratorios and of cantatas, but the lyric dramas are rare. Meyerbeer's 'Crocata in Egitto,' produced in Venice in 1824, is but an ordinary Italian opera

libretto. There was also a 'Crociata' of the prolific Pacini, produced in 1828, at Trieste. Signor Verdi had an idea that he could be as successful with a sacred subject as Rossini was in 'Moise,' and brought out, in Milan, in 1840, 'I Lombardi alla prima Crociata,' which he turned to account, in Paris, in 1847, by converting it, for the Grand Opera-house, into 'Jerusalem,' an opera in five acts; but, even with the advantage of M. Duprez as the tenor, the adaptation did not remain in the repertoire. There is, in fact, but one opera which has really referred to the Crusades, and it was brought out in London. M. de St.-Georges co-operated with Mr. Alfred Bunn in the book which Sir Julius Benedict selected. The subject was the first Crusade of 1099, that of Godfrey of Bouillon. 'The Crusaders' was represented at Drury Lane in 1846, the Old Man of the Mountain, being a prominent part. Balfe, however, is the first composer who has treated the third Crusade of 1191, under Richard Cœur de Lion, as an opera. Mr. Mill's 'History of Chivalry and the Crusades' has been ignored by Mr. Arthur Matthison, who was the author of the English libretto, which was originally intended for Messrs. Sims Reeves and Santley; nor has he adhered rigidly to Sir Walter Scott's novel, 'The Talisman: a Tale of the Crusaders.' Indeed, the peculiarity of the Italian opera is, that although it is called 'Il Talismano,' there is not the slightest reference to the amulet, used by Saladin to save the life of the English King. The title indeed serves to indicate that Scott's tale is the source from which the incidents are taken, but otherwise any other name would have sufficed. The librettist has confined his characters to the subjoined list: Richard Cœur de Lion (King of England), Signor Rota; Sir Kenneth (the Knight of the Leopard), Signor Campanini; Emir Sheerkohf, Signor Campobello; Nectabano (slave to Queen Berengaria), Signor Catalani; Il Barone de Vaux (a follower of Richard), Signor Rinaldini; Il Duca d'Austria, Signor Casaboni; Il Rè di Francia, Signor Costa; Berengaria (Queen of England), Mdle. Marie Rose; Edith Plantagenet, Madame Christine Nilsson. The chorals are nobles, ladies of the court, soldiers, archers, pages, Saracens, &c.

It will be seen, that the composer has used the voices of two sopranos, two tenors, and two basses, but throughout the opera the three really important personages are Edith, the King, and the Knight of the Leopard. The readers of Scott's picturesque romance, are usually not particularly charmed by the sketch of Richard's illegitimate cousin; for she commands no special sympathy. Richard's generous and chivalrous qualities are negated by his wildness and violence; and as for Sir Kenneth, if he had been decapitated by the monarch, when it was discovered he has deserted his standard, it would only have been a just execution of the disguised Prince David of Scotland. Had he been under the sway of a Napoleon, he would have been shot at once for leaving his post. If Saladin had been a more prominent figure in the opera, and not merely appeared in the first act, dramatic interest might have been created by his noble qualities. As it is, the libretto is defective as a connected story, and lacks striking situations. The antagonism of the Cross and the Crescent is not brought out, and the composer has not been supplied with sufficiently stirring incidents. In the first act, he has but a Saracenic soldiers' chorus, and a duet between Sir Kenneth and the Emir, who certainly were not allowed by Scott to discuss the delicate question of the respective charms of Christian ladies and of the inmates of the harem. The chapel scene in the Hermit's rock is so far well handled, that the musician first has a service to set, and next, what is more important for operatic purposes, the love of Sir Kenneth for Edith is well indicated. The second act introduces the King in his tent, where he is told of the presumption of the Duke of Austria in planting his banner on the Mount, by the side of that of England. At the Mount, the Austrian flag is taken down and trampled upon, but the threatened fight between the British and Austrians is prevented

by French intervention, and all being exhorted to war against the Pagan, there is a general cry for Zion. This, the most exciting situation in the drama, ought to have ended the act, but the masses move off, leaving Sir Kenneth to guard the Royal Standard, his desertion of which is bad enough in Scott, but is made worse in the opera by the knight coming down to the stage lights to sing a romance, and thus anticipating the effect of Nectabano's invitation. Still more clumsy is the change to the Queen's Pavilion, which ought to have been a separate act, as it affords the composer the chance of passing from the warlike tone of the previous music to courtly and romantic strains. The opportunity given by the stratagem of luring Sir Kenneth from the Mount, is naturally used for a grand duet between him and Edith. The entrance of the King, who has been informed of the carrying off of the banner, leads to the well-known scene in the novel, and the concerted finale possesses interest and power. Here the contending passions and feelings of the leading characters are called well into play, the remorse of the Queen at her employment of Nectabano to decoy the knight from his post; the despair of Edith at his probable fate; the anger of the King, and the shame of Sir Kenneth, enable the musician to display skill in setting varied emotions vigorously, both vocally and instrumentally. In the third act, the discovery by the King, that Sir Kenneth is Prince David, induces the monarch to assent to the union of Sir Kenneth and Edith, and the opera ends with the embarkation for England of the English forces.

It must be obvious that the omission of Saladin, of Conrad of Montserrat, and of Blondel, left the composer but a meagre sketch to fill up. The libretto is full of spectacular movement and of martial action rather than of human interest and dramatic passion. Balfe, where he could rise with the situation, as in the finale of the second act, and in the masterly trio in the third act between the Queen, Edith, and the King, has risen to the height of his mission. In the printed pianoforte and vocal score there are thirty-one numbers; but in a future edition they will be considerably curtailed in portions, and omissions will have to be made, as the acting opera must be kept within three hours if it is to have a permanent position in the repertoire. There is no overture; a prelude of a few bars of trumpets, a short *largo* in twelve-eight time, and an *allegro grandioso*, precede a chorus of the followers of the Crescent, which is typical enough. We may pass over a duet of little merit between the Emir and Sir Kenneth, for the first piece to fix attention is the *aria d'entrata* of Edith, the *adagio* of which is in Balfe's happiest vein. The *scena* of Nectabano is a veritable creation; the music really individualizes this character; it is grotesque without being exaggerated. In the "Salve Regina" of the chapel scene, the strains are too severe; the prayer should be devotional and yet jubilant; but the organ solo (Mr. Willing) is telling in the symphony. The tenor air, "Candide fiore," the song of the Rose, is one of those ear-catching themes in which Balfe so excelled. It shows, indeed, that fatal fertility and facility which made him careless in his many preceding operas. The *motif* of this tenor song is reproduced more than once in the opera; it is a key-note to the love scenes between Sir Kenneth and the Lady Edith, and ends the first act, the pealing organ being heard as the curtain descends on the kneeling knight with rose in hand. Of the fourteen numbers in the second act, it is probable that the Prayer and War Song of Richard, the Romance of Sir Kenneth, who apostrophizes his lady-love when he leaves his post to guard the standard, will interest the public. There is intention in the asides of Nectabano, whilst Sir Kenneth is hesitating between love and a sense of duty; but the accompaniments are over elaborated. The courtly music in the Queen's tent is charming. The quaint Romance sung by her is delicious; it is like one of the old French strains of Lulli or of Rameau, with a theme that, once heard, it is difficult to drive

from the memory; and it is followed by a second Romance, allotted to Edith, a melodious legend. Passing over an animated duet between the lovers, we reach the *sestet* and *finale*, previously referred to, which bring this second act to a brilliant conclusion. The *terzetto* in the last act, the *reprise* of the Song of the Rose, first by the tenor and next by the soprano, and the *bravura rondo* of Edith seem to be the prominent points, but scarcely suffice, from the paucity of incidents, to fix our attention and to enlist sympathy. For all practical purposes, the *finale* might come after the *sestet* of the second act, with the discovery of the real rank of Sir Kenneth, and with his pardon, for, being a prince, he is privileged to commit the most serious of offences against military law. If Sir Kenneth's career as the Ethiopian slave of Saladin had been turned to account, and his saving of the King's life had been a stage incident, the libretto would have gained immensely.

Balfe, had he lived, no doubt would have made many alterations in the book, and would have revised his score; but we must take the 'Talismano' as it has been left by the composer, and the question whether it has the elements of vitality cannot be answered by a single hearing. Balfe has aimed at a transformation of style as regards orchestration, yet his Meyerbeer and Wagner effects are often crude and uncouth; there is much running about with the wood and brass, but the effects are overloaded and exaggerated. Whenever and wherever Balfe resorts to his natural manner, that is, depends mainly on his inexhaustible vein of melody with simple accompaniments, he is himself, and in his truest and best mood. The opera is, indeed, thoroughly tuneful, too much so for those who like tormented strains; and the many charming melodies to be found in the score may possibly compensate for the weakness of the book and for the occasional ugliness of the instrumentation. We must refer to the zeal, care, and attention that the conductor has manifested in mounting a work so complicated and so filled with difficulties. For the performance on Thursday night, the prices of admission were raised considerably. As regards the reception of the work, the honours fell almost exclusively to Madame Nilsson, who had enthusiastic encores for the *bravura* in the last act and for the concluding portion of the duet with Signor Campanini in the second act. Mdle. Roze was called upon to repeat the *chanson*. There can be no doubt that the second act constituted, and will constitute, the complete success. The *mise en scène* was magnificent; Mr. Beverly's scenery was splendid.

The laments of Opera *habitués* at the scarcity of tenors may now be given up. At Drury Lane, in addition to Signor Ramini promised in the Prospectus, who has been heard, and Signor Paladini, who has yet to come, there have been the *débuts* of M. Léon Achard and Signor Gilandi (M. Giland). At Covent Garden, besides Monsieur Blume, who bloomed for one night only, Signor Sabater and Signor Bolis, there has been the first appearance of Signor Piazza. Seven tenors, new to this country, of whom four are French. At the recent Italian Opera-house season, in Paris, the directors brought out no less than five tenors, Signori De Bassini, Benfratelli (Italians), MM. Gilandi, Genevois, and Devillier (French). Except the last-mentioned singer, who, in Manrico, in the 'Trovatore,' showed that he had got the *ut de poitrine*, these artists were comparative failures. It seems odd, therefore, that Mr. Mapleson should have selected Signor Gilandi or M. Giland to appear last Monday as the Duke in 'Rigoletto,' the very part in which he made his *début* in Paris, and did not succeed, especially as at Drury Lane there are such tenors as Signor Campanini and Fancelli. M. Léon Achard has, probably, been engaged more with a view to the provinces than for the metropolis. He is one of the instances of a French tenor earning great fame at the Opéra Comique who abandoned a high position to try his voice at the Grand Opéra. M. Achard began modestly, however, in the small part of Yorick, in 'La Coupe du Roi de Thulé,' produced in January,

1873, composed by M. Eugène Diaz, a notice of which appeared in the *Athenæum* of January 18, 1873, a work only saved from condemnation by the acting and singing of M. Faure. M. Achard made a bolder flight in essaying Raoul in March following. In the subdued portions of Meyerbeer's music M. Achard sang with taste and charm, but he owed his success mainly to his acting. He, subsequently, sang at Lyons and Bordeaux, in the 'Huguenots,' and, on his return to Paris, ventured upon Vasco di Gama, in the 'Africaine.' M. Achard, therefore, has followed in the wake of Nourrit and Duprez; but the new-comer labours under the disadvantage of a lack of physical power, to perform with energy in the situations exacting volume of voice. In straining for effect its charm is lost. On the whole, he may be regarded as the superior of M. Capoul, but is scarcely equal to M. Roger. What is most satisfactory in M. Achard's Raoul is his respect for the composer's text. Thus the *aria d'entrata*, of which such havoc was made by Signor Mario, is artistically sung; and in the *cantabile* passages of the great love duet, he phrases well and sings with passionate expression. Next Tuesday there will be another *début*; Mdlle. Bonati is to appear as Rosina in 'Il Barbiere,' with Mr. Bentham as the Count.

Covent Garden has acquired a sympathetic tenor in Signor Piazza. In some respects he resembles Signor Ramini, although he possesses more flexibility. Elvino in the 'Sonnambula' is rather beyond his powers, but in the light *tenorino* parts he may be useful. He is announced to appear as Count Almaviva, and if he can master the Rossinian scales he will be still more acceptable. Signor Marini, who is not new to the Royal Italian Opera, has made his appearance as Arnoldo in 'William Tell,' thus displacing Signor Bolis, who, we were assured, was such a wonder—one of nine days only, it seems. Madame Vilda has reappeared as Norma, and if we could listen to her blindfold, her splendid voice would be delightful, but on the lyric stage the eye as well as the ear must be consulted. 'Mignon' is promised for next Tuesday.

'GIROFLÉ-GIROFLA.'

For French comic opera, M. Charles Lecocq is now decidedly *l'homme de la situation*. He occupies the position so long held by Auber, and bids fair to be as prolific in the production of operas as the late principal of the Conservatoire. He has already brought out seven works, three of which are one-act operettas, 'Gandolfe,' 'Le Barbier de Trouville,' and 'Le Testament de M. de Crac'; and four are operas of three acts each, 'Fleur de Thé,' 'Les Cent Vierges,' 'La Fille de Madame Angot,' and 'Giroflé-Girofla.' His most important works have been produced in Brussels, at the Fantaisies-Parisiennes; and it is to M. Humbert that we owe the first performance in London of 'Giroflé-Girofla.' We have thus stolen a march upon Paris, where the opera will not be heard till the autumn. 'Giroflé-Girofla' was brought out in the Belgian capital as recently as the 21st of March last, and its run was only interrupted by the departure of the *troupe* in order to appear last Saturday night, at the Strand Opéra Comique. Despite the pelting of the pitiless storm, the theatre was filled to overflow, there being a great gathering of the celebrities of our capital, curious to know whether M. Lecocq's new score would contain another "Chœur des Conspireurs," a "Légende de Madame Angot," a *rondeau* like that of Ange Pitou, a romance such as Clairette sings, vivacious couplets like those of Mdlle. Lange, a valse as captivating as that of the Merveilleuses, or a duet as exciting as the quarrelling one between Clairette and Mdlle. Lange. Now it may at once be conceded that anything so popularly tuneful or ear-catching as the pieces just mentioned is not to be found in 'Giroflé-Girofla'; but æsthetically this work takes much higher ground than any former opera by M. Lecocq. The composer has been gradually emancipating himself from the trammels of *opéra-bouffe*, and freeing himself from

burlesque and extravaganza. If he does now and then forsake the line of genuine comic opera by writing grotesque galops and extravagant drinking choruses, yet he has in 'Giroflé-Girofla' approached more nearly than before to the true Italian *opera-buffa*, such as Cimarosa gave to the world, and such as Rossini and Donizetti have popularized. In the *Athenæum* of the 28th of March last, we described the 'Comedy of Errors' which arises out of the resemblance of twin-sisters to each other, one named Giroflé, the other Girofla, who can only be identified by wearing different coloured ribbons attached to the shoulder. In the first act, the finest numbers will be found—a pirates' chorus, for bass voices, the couplets sung by M. Jolly; "Je vous présente un Père" (Bolero d'Alcazaras); the waltz *ariettes* of the sisters, sung by Mdlle. Luigini, who enacts the twins; a charming love *duo* between Giroflé and the tenor, Marasquin (M. Mario-Widmer); a quaint Moorish chorus; but above all, a really most exciting *finale*, opened by a sextuor, so admirably voiced, the soprano at the end rising in ringing force with high notes above her colleagues, chorus and band, that it sounded more like Rossini's *crescendos* than anything else we have listened to for a long time. Curiously enough, the liking of the London audience for the first act was as marked as that of the Brussels public; the call for the composer was universal, and he bowed from a private box. The interest is not maintained during the second and third acts at the same high pitch, and yet there are some remarkable numbers; a chorus of twelve girls, dressed as relations of the family of Bolero and Aurore, his wife (Madame Delorme), "Et nous, et nous, nous sommes les cousins," and a mad drinking chorus. The *finale*, "C'est le Canon," is capitably scored and spiritedly voiced. Perhaps the opera might have advantageously terminated with this *finale*, as it would have been easy to have brought on the Girofla stolen by the pirates; and the ferocious Moor, Mourzouk (M. Ginot), and the good-natured Marasquin could have had possession of their right wives. The two duets in the last act which Mdlle. Luigini has to sing with the two men Giroflé has married would have been better placed in the second act, and the furious Mabilite dance could have been dispensed with. Our opinion, however, was certainly not shared by Saturday's auditory, who applauded vehemently and encored continuously. Owing to the magnificent mounting of this opera, the prevalence of melodious themes, the cleverness of the orchestration, and the admirable acting of all the artists in the cast, there can be little doubt 'Giroflé-Girofla' will prove popular. Even pedants will find it difficult to object to it as a composition, and Puritans need not be shocked at the story, which is less objectionable than those of M. Lecocq's previous operas. The composer has not localized his music. There are snatches ever and anon of Spanish strains, and there are moments when the Moorish type is audible; but, on the whole, the Italian tone is prevalent. It is in the concerted pieces and choruses that M. Lecocq shines most in 'Giroflé-Girofla,' and he is not so happy in his solos; but this may be the result of design, for, vocally, the artists are not of the first class. Mdlle. Luigini's voice is harsh and unsympathetic, until she has to sing with the masses, and then her upper notes tell. M. Mario-Widmer, although he is inclined to abuse the falsetto, has taste. M. Ginot sings steadily the baritone music. M. Warnots shows what can be effected with a small orchestra, and conducts with ability. As for the acting, the manner in which the leading artists play up to each other is quite perfect; even without the music, the opera is a comedy of itself. It is to be hoped that M. Lecocq may try his hand at an opera of the national school of which his predecessor, Auber, was the distinguished chief, that is, one free from the slightest taint of the *opéra-bouffe*, and from those reminiscences of Meyerbeer which still seem to haunt his ear.

CONCERTS.

THE eighth and final New Philharmonic Concert took place last Wednesday evening, when Signor Jaell repeated his performance of Schubert's

Pianoforte Concerto in a minor. His interpretation, if not equal to that of Madame Schumann and of Herr Rubinstein, was an able one. The work, especially in the final movement, bristles with difficulties, and very few pianists can do justice to it. Next season, if the *bâton* of the conductor is left solely in the hands of Herr Ganz, the execution of the symphonies will gain immensely in precision and colouring. Mdlle. Tietjens and Signor Fabbri were the vocalists on Saturday, and Madame Trebelli-Bettini and Signor De Reschi on Wednesday.

Señor Sarasate, if he does not possess the charm and poetical sensibility of his predecessor, Signor Papini, is certain in intonation and execution. We were rather disappointed in the leading of the Spanish violinist in Mozart's Quartet in D, No. 7, at last Tuesday's Musical Union Matinée; but he got on well with Signor Jaell and M. Lasserre in Mendelssohn's Trio in D minor, and in a Cavatina by Herr Raff he greatly distinguished himself by power and by passion. Signor Jaell selected for his solos Chopin's *scherzo* in B flat minor, Op. 31, and one of M. Heller's charming pieces from his third series, 'Dans les Bois,' Op. 136. Beethoven's String Quintet in C, Op. 29, was finely played by M.M. Sarasate, Wiener, Waefelghem, O. Bernhardt, and Lasserre. This last-mentioned violoncellist is quite remarkable for sentiment, refinement, and finish.

Madame Nilsson had a morning concert in St. James's Hall, and sang Handel's "Angels ever bright and fair," and "Let the bright seraphim," with Mr. Reynolds's trumpet *obbligato*, which was encored. Besides these the lady sang some Swedish melodies, and was allied with Signor Campanini in the duet between Elsa and Lohengrin from Herr Wagner's opera. Signor Campanini also introduced a novelty in a charming *romanza* from Signor Verdi's 'Aida.' The scheme was composed of a rather better kind of music than is ordinarily found at fashionable Matinées, for Spohr's Septet in A minor was played by Signor Li Calsi, piano; Signor Scuderi, violin; Mr. Keppell, flute; Mr. Snelling, clarinet; Mr. Handley, horn; Mr. Haveron, bassoon; and M. Albert, violoncello. Fräulein Krebs performed Weber's brilliant *rondo* in E flat, and Dr. Liszt's 'Rigoletto' fantasia. The other artists who contributed were the Swedish ladies quartet, Mdlle. Macvitz, and Signor Rota; Signor Li Calsi and Mr. Cowen being the accompanists.

Miss S. F. Heilbron, the accomplished juvenile pianist, had a farewell Matinée at Tavistock House last Tuesday, with the aid of Master Claude Jaquenot, violin; M. Von Biene, violoncello; M. Oberthür, harp; and Mrs. Weldon and Signor Rocca, vocalists. Mr. Hamilton Clarke and Mr. Lindsay Sloper were the accompanists. Miss Heilbron is about to leave London for a tour in America.

Signora E. Del Bianco, a classic pianist, who plays the works of all masters, ancient or modern, including one of the advanced school, Herr Raff, had a Matinée last Monday, and had the help of Signori Papini, Campione, Scuderi, and Pezze, for the string, and Signora Pezze and Signora Fumagelli, Signori Gardoni and Rocca, for the vocal selection. It was quite an Italian gathering.

We can only record that Miss E. Philp, a popular ballad composer, at her evening concert introduced eight of her own compositions, and sang two of them. There was a gathering of English and American artists to support the *beneficiaire*: Madame Edna Hall, Miss A. Sterling, Miss M. Severn, Madame O. Williams, Messrs. Cummings and Santley, besides German aid in Sir J. Benedict, Herr Hugo, Herr Von Biene, Herr Coenen, Herr Ganz. Signor Randegger and Messrs. H. Clarke and L. Sloper assisted as accompanists.

Of the pianoforte recitals of Madame Essipoff, Fräulein Krebs, and the concert of Madame Carreno Sauret, pianist, and M. Sauret, violinist, we must speak in our next issue.

The Sunday-School Singing Festival, of 5,000

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children belonging to 78 schools, is one of the most interesting gatherings that take place at the Crystal Palace. That of last Wednesday was under the direction of Mr. Luther Hinton. On the same day, which was the twentieth anniversary of the opening of the "Sydenham Glass-House," a graceful and well-merited compliment was paid to Mr. George Grove, the late secretary, who was presented with a testimonial from his past and present colleagues, he being now one of the directors.

The Royal Academy of Music pupils had a field-day on the 9th, under the direction of Mr. Walter Macfarren. The interesting item of the programme was an Andante and a Scherzo from a MS. symphony in B minor, by Miss Florence Marshall, a promising student.

PIANOFORTE DISCORDS.

THE quarrels of musical circles over the pretensions of professors form a very old story. The feuds of the respective partisans of Handel and Buononcini were most bitter and uncompromising. The Gluckists and Piccinists had a long warfare. We need say nothing of the strifes of *prime donne*, and the disputes of Impresarios. But a different war of interests has broken out in London. Pianoforte discords have sprung up, and two camps are in presence, the respective partisans of which carry on hostilities in the most uncompromising manner. To be sure, Herr Halle continues his recitals, undisturbed by the contention; Herr Pauer plunges into historical harpsichords with his customary *sang-froid*; Miss Agnes Zimmermann is permitted to play and compose in perfect tranquillity; M. Billet recites as he did a quarter of a century since, and is left alone in his glory; Signor Alfred Jaell, the Austrian-Italian, has come back, and no one protests against his musical intelligence and his charm of touch; M. Duvernoy, the classical champion of the Paris Conservatoire, in chamber compositions is not attacked. These are all great artists, but they do not stand in the way of anything that is regarded as a vested interest. Ostensibly the breach of peace has been caused by the presence of two lady pianists, a Russian and a German—Madame Essipoff on the one hand, and Fräulein Krebs on the other. It may be asked why war should have broken out on account of two such distinguished artists, each a worthy representative of her own country, whose styles are totally dissimilar, and whose characteristics are so opposite? The answer will be found in the notices which have appeared of the two pianists, in which amateurs are informed that, whatever may be the gifts, natural and acquired, of the two performers, it must be distinctly understood that they are inferior to Madame Arabella Goddard; and as Madame Essipoff has proved herself to be the greatest executant of the lady players of the age, Fräulein Krebs is selected as a foil to the Russian artist. So the most eulogistic articles have been printed on behalf of the fair Saxon, whilst the very existence of the Russian lady has been ignored in journals which affect to maintain native talent. It is said that the public retirement from the profession of Madame Arabella Goddard was a preparation for her return, and that next season our English pianist will resume her pianoforte career. If the rumour be confirmed, she will be heartily welcomed as the finest lady performer this country has produced, and she will meet with more fair play from journalism generally than foreign pianists have received during her absence. But we must protest against a system which exercises a pernicious influence upon art and artists. The acknowledged ability of Madame Arabella Goddard will uphold her position here when she returns to the profession, in which she holds high and honourable rank, without the exploitation of her name against every continental new-comer. And in exalting Fräulein Krebs—in order to extinguish Madame Essipoff—Madame Goddard's admirers are doing a foolish thing. Since Chopin and Liszt, taking advantage of the superiority of the grand concert pianofortes to the miserable clavichords, on which

Bach had to play, and Beethoven also in his early days, introduced more varied readings, more poetic fancy, more marvellous manipulation, a race of pianoforte players has sprung up who carry out the conceptions of those composers. This "higher development" has of late years assumed still larger proportions and greater importance, and there is a certain class of pianists, bigots and partisans, educated in a narrow-minded school, who have chosen to set their faces as well as their hands against the performances of the period. Of course, this opposition is only to be found in London amongst, perhaps, a very limited number of people, who write of the "higher development" as being non-natural and inartistic in art. The particular professors who are "tabooed" are Schumann, Dr. Liszt, Herr Rubinstein, Dr. Von Bülow, Herr Brahms, Herr Raff, &c., all of whom are, we are told, out of the domain of "pure art." Is it to be concluded, then, that the first movement of Beethoven's Ninth Symphony, his posthumous quartets, the orchestral works of Berlioz, of Wagner, the operatic innovations of Meyerbeer, of M. Gounod, &c., are outside the boundaries of "pure art"? Music has never been at a standstill: it has been progressive ever since Guido gave us his notation, ever since improvements were made in the manufacture of instruments, and, above all, ever since we had the faculty of execution carried to the point which it has attained. And is it not a cruel thing to attack, under the miserable pretext of a protest against "higher development," the ability of a pianist, and to try to diminish her justly-acquired fame by exalting the merits of an inferior? However, neither can the reputation of Fräulein Krebs be raised by extravagant eulogium, nor the fame of Madame Essipoff be affected by significant silence or by praise bestowed "between the lines." It was shown in the case of Dr. Von Bülow how vain is the attempt to renew the game which was too successfully played with Herr Rubinstein. The advance of musical judgment and taste in amateur circles, and the high-minded feelings of cultivated musicians, will suffice to protect foreign musicians whose pretensions are based on exceptional gifts. This is our reply to the earnest request that the *Athenæum* should become the champion of "oppressed nationalities." We are the defenders of art, not of artists. Their ability is their best protection, whether they are natives or foreigners, and it will be duly recognized, let the direct or indirect opposition come from what quarter it may.

Musical Gossip.

WE regret to learn that the health of M. Gounod has not improved during his residence at Blackheath, which he is about to leave. He proposes living for some months at a château near Trouville, where he will be joined by his late hosts at Tavistock House, Mr. and Mrs. Weldon. The project of producing M. Gounod's sacred work, 'The Annunciation,' with Mrs. Weldon as chief singer, to which Dr. Wesley, the conductor of the Gloucester Musical Festival, had given his consent, has not been approved by the Committee of Stewards.

THE choral pieces for the "selection" morning, on the 24th inst., at the Handel Festival, were rehearsed at Exeter Hall, on the 5th inst., under Sir Michael Costa's direction. There are eight choruses from the oratorio 'Saul,' including the "How excellent," "Along the monster," "The youth inspired," "Our fainting courage," "Hallelujah," "Envy," and "Gird on thy sword"; from 'Jephtha,' "When his loud voice"; from 'Saul,' "Righteous heaven"; and from the 'Jubilate,' "Glory be to the Father." In the second part the choruses will be "O the pleasures" and "Wretched lovers," from 'Acis and Galatea'; "From harmony," out of 'St. Cecilia's Ode' (Dryden), as also "The trumpet's loud clangour" from 'Alexander's Feast'; "The May Rond"; and from 'Joshua,' the trio and chorus, "See, the conquering hero." These Handellean gleanings are some of the grandest choral conceptions of the master-mind of oratorio. The

public rehearsal will take place next Friday (the 19th); on Monday, the 22nd, the 'Messiah'; and on Friday, the 26th, 'Israel in Egypt.'

A LETTER of a lady amateur from Verona, dated the 30th ult., gives the following information:—"Wagner's operas have been given at Munich to crowded houses. When I first got there, Madame Artot Padilla was singing with an Italian company, which was very successful; after she left, 'Tristan und Isolde' was performed on the 10th, with Herr Vogland and his wife, Frau Vogl, as the principals. I cannot say I appreciated it. I quite agree with what was said of it in the *Athenæum*; but a great many people who have heard it more than once care for it, but own to not liking it at first. On the 25th, we had 'Tannhäuser,' but I got a place with the greatest difficulty, so full was the theatre; it was not a first-rate performance. Herr Vogl, the tenor, was good, but Fräulein Radecke, the Elisabeth, was not very efficient. On the 27th, there was a capital performance of 'Der Fliegende Holländer,' with Herr Betz, from Berlin, as the Flying Dutchman. The 'Meistersinger von Nürnberg' was the next opera of Herr Wagner. The 'Fliegende Holländer' would certainly be popular in England; it was splendidly put on the stage. Whenever one of Wagner's works is played at Munich, the prices are raised, and the theatre is filled to overflow. No encores are demanded, but at the end of each there is much applause."

SIGNOR VERDI'S 'Requiem' was produced at a Matinée, in the Opéra Comique Theatre, on Tuesday afternoon, under the composer's direction, with the greatest success. The enthusiasm equalled that shown at the performances of the work at the Scala, in Milan; but opinion in the foyer was much divided on the question whether the Mass should be regarded as a sacred or secular composition, the purists, indeed, pretending that it was purely operatical. As this kind of criticism prevailed for a long time after Rossini's 'Stabat Mater' was heard for the first time at the Italian Opera-house, in Paris, we must wait until Signor Verdi's church service is performed here before we decide, not only about its tone, but also whether the technical treatment of the words has been judicious and suitable. The Paris amateurs are indignant with the Italian Opera-house Directors for not having engaged Madame Stolz and Madame Waldmann, the soprano and contralto who sang in the 'Requiem,' and urge that such great artists ought to be secured for the new Grand Opera-house.

THE sixth Philharmonic Concert will take place on the 15th. The second Italian Opera Concert, at the Royal Albert Hall, will be next Saturday, the 20th.

THE Cambridge University Musical Society gave its 140th and 141st concerts (it is in the thirtieth year of its existence) on the afternoons of the 2nd and 3rd inst. The first was a chamber concert, at which Herr Straus, the Rev. F. Hudson, Mr. Burnett, and the Rev. T. P. Hudson, with Mr. C. V. Stanford at the piano, were the executants. Mr. G. R. Murray and the Rev. W. Jekyll contributed songs by Mozart, Salviator Rosa, and Schumann. The second concert was vocal and orchestral, Mr. Stanford conducting. Herr Straus led an efficient orchestra, which performed Beethoven's overture, 'Egmont,' Op. 84, and Mr. Stanford's new Piano Concerto in B flat, in which Mr. McClintock was at the piano. At the conclusion both pianist and composer were recalled. The chief event, however, was Schumann's 'Paradise and the Peri.' The chorus, which has derived considerable accessions of strength from the lady students of Girton College and Merton Hall, showed good training; the orchestra combined with them admirably. The soloists were Misses Sophie Ferrari, Jessie Jones, and Francesca Ferrari; Mr. G. R. Murray, the Revs. L. Borisson, and W. Jekyll.

DRAMA

THE WEEK.

PRINCESS'S.—'La Fiammina,' Comédie, en Quatre Actes. Par Mario Uchard. 'L'Article 47,' Drama, en Cinq Actes. Par Adolphe Belot.

MADAME PASCA's first appearance in England was in 'La Fiammina' of M. Mario Uchard, a comedy belonging to the acting *répertoire* of the Comédie Française. The same piece served a couple of years ago for the *début* of Mlle. Adèle Page. It is pleasantly written, contains bright if not too dramatic dialogue, and introduces one or two new and amusing characters. Sylvain Duchâteau, originally played by M. Got, a young man who finds life monotonous, and sighs for an appetizing breath of danger, is especially droll. His description of the failure of his attempt to carry off, during the romantic period of his youth, a fair and timorous maiden, seldom fails to elicit hearty laughter. Slowly and tremblingly, for fear of surprise, the lovers are descending the steps when, "Tout à coup une porte s'ouvre, nous sommes perdus... ah, bien, oui!... j'entends une voix qui crie, Amélie, ma fille!... tu oublies ton passeport." Unfortunately, the principal characters are those which interest us least. La Fiammina is a singer who, for the sake of her art, has abandoned her husband and her child. In her subsequent career, when new relations have been contracted, she meets again her son, for whom she conceives so violent a love, she sacrifices her life for the pleasure of hearing herself addressed as *ma mère*. These raptures and eccentricities of maternal affection, which stir a French audience to the depths, provoke in England no feeling stronger than amusement or astonishment. Madame Pasca exhibits in this part more power than her predecessor and less tenderness. Her face is expressive, and her gestures are significant. A certain impression of stagginess is probably attributable to the nervousness inseparable from a *début*. M. Bilhaut replaced M. Abel as *Henri Lambert*, and M. Didier, M. Andrieu as *Sylvain*, with advantage to the cast. Mlle. Dolly, however, as *Laure Duchâteau*, did not make us forget her predecessor, Mlle. Riel.

'L'Article 47' of M. Adolphe Belot is a weaker and less artistically constructed play than 'La Fiammina.' It owes its success in no small measure to the opportunities it affords an actress. Without being exactly a one-part piece, the prominence of one character over the rest is marked. The interest centres in the heroine; the strong situations are all hers, and the other personages of the drama gain their importance from the measure of light reflected upon them by her presence. Thus, though Cora, the heroine, scarcely appears in the first act, and is banished entirely from the second and the fifth, the remaining opportunities are sufficient to render the part a favourite with artist and public. The plot, described at some length in our columns when, in 1872, the play was first given at the Ambigu-Comique, presents the attempts of a woman to regain by menaces her hold upon the heart of a man whose mistress she had once been. It deals with strong matters—attempted murder, convict life, and the ordinary stock-in-trade of the purveyor of melo-drama. At the moment when her triumph is assured, the heroine is stricken with madness, sudden

almost as paralysis. This mad scene it was—splendidly interpreted by Mlle. Rousseil—that gave the drama the vogue it first obtained; this it is that must commend it to an English audience. Without showing any electrical power, Madame Pasca gave a fine rendering of the conquest of darkness over intellectual light. Her convulsive tremors as she found her memory failing were strikingly truthful, and her last wail of despair was thoroughly effective. In an early scene, in which she made avowal of her love, Madame Pasca was also excellent.

Dramatic Gossip.

MR. OXFORD's version of 'East Lynne' has been produced at the St. James's Theatre. Miss Rose Coghlan gave a powerful impersonation of the heroine. Miss Bessie Hollingshead, who made her *début* as Barbara Hare, created a favourable impression. She has an agreeable face and figure, a good voice, and some distinction of manner.

AFTER a very short career, 'Mont Blanc' has been withdrawn from the Haymarket, and has been replaced by 'The Overland Route.' 'Pride,' at the Vaudeville, has given way to the 'School for Scandal.'

THE termination of the engagement of Mr. Charles Mathews at the Gaiety, will be followed by the production, at that theatre, of Mr. Dion Boucicault's comedy of 'L'ed Astray.'

'UNE FEMME QUI MENT,' the new comedy of M. Delacour, produced at the Gymnase, is a slight and moderately amusing piece, owing to the acting of Mlle. Legault as the heroine a considerable portion of the success it obtained. A husband finds his wife purchasing objects of luxury beyond her means, and supplying frivolous and unsatisfactory explanations as to how they came into her possession. Marital suspicions are naturally aroused. The explanation, which is at length obtained, is simple. The lady's godfather has given her a few thousand francs to spend in paying her husband's debts and ministering to his comforts.

'MADEMOISELLE BAGATELLE' is the title of a one-act piece by MM. Crémieux and Blum, to which M. Offenbach has composed some lively music. The heroine, a singer at a café-concert, is played by Madame Judic. Her lover, whose unexpected appearance at a not too justifiable hour constitutes almost the entire action, is presented by M. Grivot.

M. MAQUET has been elected unanimously President of the Société des Auteurs et Compositeurs Dramatiques. The Vice-Presidents consist of M. Paul Féval, Deslandes, and Camille Doucet.

'JEAN LA POSTE' ('Arrah na Pogue') is announced for reproduction at the Porte Saint-Martin.

AMONG forthcoming novelties at the Variétés is a comedy, in five acts, by MM. Meilhac and Halévy.

'LES DEUX ORPHELINES' of MM. Dennery and Cormon has been withdrawn from the Porte Saint-Martin, and given, with the original cast, at the Châtelet.

AN amusing one-act vaudeville, entitled 'Un Trio de Muets,' has been given successfully at the Folies-Marigny. Its author is M. Paul Dufour.

MISCELLANEA

A *Pseudo Autograph*.—There was lately exhibiting at a jeweller's door in Newgate Street, a scrap of writing, stated to be in the autograph of William Shakespeare. The matter runs in four disconnected lines, thus:—good | Yours truly | W. Shakspeare | Stratford, Nov. 26, 1603. The caligraphy is far from distinct, and in quite a modern style; to me the principal name reads as Shortapur. Is such a patronymic known? A. H.

TO CORRESPONDENTS.—F. J. V.—A. J. H.—G. T. B.—G. B.—J. T. C.—received.

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